

STEPHEN COLBERT, ED HELMS, OLIVIA MUNN
& MORE **ROAST** TOAST

JON STEWART

GRACE HELBIG, CONNOR FRANTA, GLOZELL
& MORE **CHER** SHARE NEW PROJECTS IN OUR

VIDCON WRAP-UP

Entertainment

K L Y

FIRST LOOK

AT SEASON 6 OF

THE

WALKING DEAD

NEW ZOMBIES!

NEW CHARACTERS!

NEW COOKIES?

SAME BRUTAL KILLERS!

PLUS OUR
EXCLUSIVE PREVIEW
OF FEAR THE
WALKING DEAD
BEGINS ON P. 24

ANDREW LINCOLN,
MELISSA MCBRIDE &
NORMAN REEDUS

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Rebecca Ferguson, Tom Cruise, Alec Baldwin, Simon Pegg, and Ving Rhames



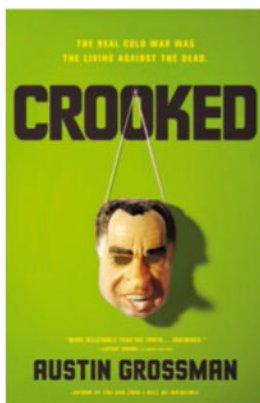
1

MOVIES
**MISSION:
IMPOSSIBLE
ROGUE NATION**

• Is there any hero more death-defyingly winning than Ethan Hunt? In the fifth installment of the *M:I* franchise, stunt after stunt, Tom Cruise proves he's still the hungriest actor in Hollywood—yet he makes room for newcomer Rebecca Ferguson to stun and comic relief Simon Pegg to shine. (PG-13)

The Must List

2
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3
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4
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5
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6
→



2

BOOKS **CROOKED**, by Austin Grossman

• What if Nixon hadn't been a "crook" but a man who saved us all from supernatural horrors? The scenario is explored in this alternate history.

3

TV **I AM CAIT**

• The docuseries' heart-felt look at the reality of coming out as trans-gender speaks to not only Caitlyn Jenner's personal experience but also her advocacy work for the rights of and respect for trans people everywhere. (*E!*, Sundays, 8 p.m.)

4

MUSIC **PAPER TOWNS** soundtrack

• Another John Green adaptation, another stellar soundtrack packed with breezy indie rock. Running the gamut from mainstays (Vampire Weekend, Haim) to newbies (Vance Joy, Saint Motel), it keeps this summer's hot streak of soundtracks alive.

5

PODCASTS **THE LATE SHOW** PODCAST

• Stephen Colbert gives weekly updates on his takeover by interviewing various crew members and offering quick-witted insights into the challenges ahead.

6

MUSIC **MOMENTARY MASTERS**, Albert Hammond Jr.

• The future of the Strokes seems perpetually in doubt, but that's all right as long as guitarist Albert Hammond Jr. is able to craft collections of warm, melodious, twitchy alt-bop tunes like these.

I AM CAIT: JAMES WHITE/E! ENTERTAINMENT; COLBERT AND DAVID LETTERMAN: JEFFREY R. STAAB/CBS; HAMMOND: JASON MCDONALD

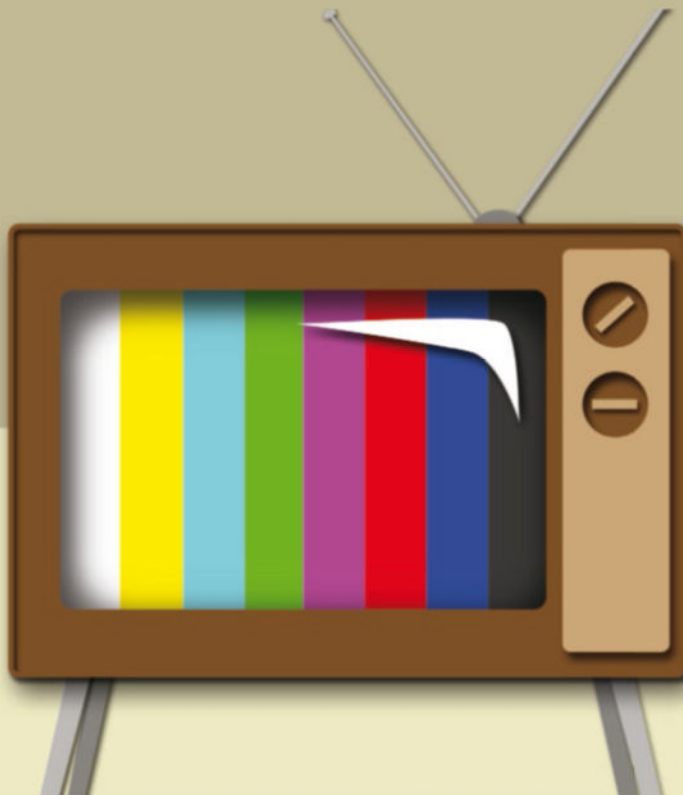
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The Must List

7
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7 MOVIES IAM CHRIS FARLEY

• This engrossing doc about the comedy icon features most everyone he touched, like David Spade and Adam Sandler. (NR)

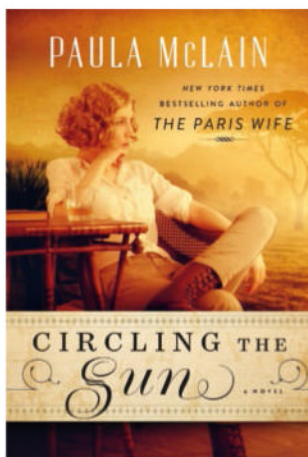
8 BOOKS CIRCLING THE SUN, by Paula McLain

• From the author of *The Paris Wife* comes the tale of an Englishwoman living in 1920s Kenya who pursues her dream of becoming an aviator.

9 TV REVIEW

• Andy Daly's delightfully dark series was one of our favorite surprises last year. Now it's just one of our favorites, period. (Comedy Central, Thursdays, 10 p.m.)

8
→



10 WEB HUDSON VALLEY BALLERS

• SNL writers Paula Pell and James Anderson return with more B&B high jinks, including a spot by Lena Dunham as exterminator "Humane Jane." (Istudio.com)

10
→



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Class is now in jam session.

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Nick Jonas,
Think It Up Ambassador

Sound Bites

TWEET OF THE WEEK

I dreamed James Franco just started directing *Girls* without my permission
@lenadunham

"I remember when we had to put our butler down."

—Charles Ponzi (Ben Stiller) on *Another Period*

"I don't blame her for not listening to me—I'm dating a married couple."

—Karen (Yunjin Kim), on Joss (Jes Macallan) not taking her advice, on *Mistresses*

"You like Nietzsche. That makes sense."

—George (William Hurt), getting into a philosophical discussion with a Synth (Emily Berrington), on *Humans*

"If there's a tuba there, it's not a party."

—Radar (Justice Smith), dismissing Quentin's (Nat Wolff) claim that they've attended a high school bash, in *Paper Towns*

"Donald Trump showing up to speak at the Mexican border is a little bit like Mel Gibson showing up to DJ a bat mitzvah."

—Jimmy Kimmel on *Jimmy Kimmel Live!*

"We're exactly where we were two months ago."

"Yeah, except now we have hardware in our necks. God, we're like Cyclops."

"Cyborgs."

—Spencer (Troian Bellisario)

"Every time I hear a Radiohead song, I feel like I'm failing the SATs all over again."

—Johnny (Denis Leary) on *Sex&Drugs&Rock&Roll*

"I'm pretty sure it's pronounced Cyclops."

—Hanna (Ashley Benson) on *Pretty Little Liars*

STILLER: ROBYN WONG/SMACK/COMEDY CENTRAL; KIM: ABC; SMITH: EVERETT COLLECTION; HURT: COULIN HUTTON/KUDOS/AMC; KIMMEL: RANDY HOLMES/ABC; LEARY: ALI GOLDSSTEIN/FOX; BELLISARIO, BENSON: ANDREW ECCLES/ABC FAMILY 12

FEEL

SEE

Genuine leather, Ceramic Craft and Metallic Craft. The back of the all-new LG G4 has been fabricated in three cutting edge materials, each designed with an eye towards classic craftsmanship. And with a 5.5" IPS Quantum QuadHD display and 16 MP camera with an f/1.8 lens underneath it all, it performs as beautifully as it looks.

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Qualcomm
snapdragon 



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FEATURES

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The Walking Dead

With turmoil on one side of the wall and wolves on the other, the survivors could be in for their biggest challenge yet. We infiltrated Alexandria to find out what danger is lurking in season 6.

BY DALTON ROSS

24

Fear the Walking Dead

AMC is doubling down on zombies with its new companion series. But will it satisfy bloodthirsty audiences?

BY DALTON ROSS

28

Bobbi Kristina Brown

An exec producer of her reality shows recalls the joyous, unspoiled spirit of a girl whose life was lived under the spotlight.

30

Jon Stewart ▶

On the eve of his final appearance as host of *The Daily Show*, correspondents past and present get candid about life behind the scenes with the satirical sharpshooter.

BY RAY RAHMAN

38

Alicia Vikander

Meet the Swedish actress who has Hollywood swooning.

BY NINA TERRERO

40

Simon Kinberg

If you've had a blast at the movies this decade, thank Kinberg. The producer has his hands in everything you're dying to see—including *Star Wars*.

BY TIM STACK

NEWS AND COLUMNS

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On the scene (and in our photo booth) at VidCon...

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The Bullseye

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ON THE COVER

The Walking Dead's Andrew Lincoln, Melissa McBride, and Norman Reedus photographed exclusively for EW by Dan Winters on June 28, 2015, in Atlanta



News+Notes

VIDEO BUILT THE INTERNET STAR

At VidCon—the annual conference celebrating all things digital—over 20,000 fans gathered to catch a glimpse of their favorite YouTube stars, who proved that their talents (and celebrity) stretch far beyond the World Wide Web. **By EW Staff**



WHEN HANK AND JOHN

Green launched VidCon back in 2010, about 1,400 people showed up. Five years later, the fame of Internet stars has skyrocketed, and so has the influence of the conference. On July 23–25, a record-breaking number of attendees flocked to Anaheim, Calif.—and we decided to join them. Over three days, we interviewed top YouTube personalities on the *People* and *Entertainment Weekly* stage and goofed off with them in our photo studio. It's nearly impossible to keep up with the countless projects these digital superstars are working on (seriously, they must never sleep), but here's a brief recap of what some of your favorites are up to—and what comes next. For complete coverage and to check out all the antics from our photo booth, visit ew.com/vidcon and people.com/vidcon.





GLOZELL GREEN
3.8 million subscribers

GLOZELL'S INTERVIEW with President Obama in January almost didn't happen. "They treat the White House like a library," the comedian says. When the presidential helicopter landed, she screamed, "Oh my God! It's the president!" and got a stern shushing from the Secret Service. The good news? She won't have to exercise restraint in her upcoming spot on Nickelodeon's new series *Game Shakers*.



GRACE HELBIG
2.5 million subscribers

THE HOST of E!'s *The Grace Helbig Show* shared a sneak peek of her new project, *Electra Woman & Dyna Girl*, with VidCon audiences. Costarring Hannah Hart, the reboot of the 1970s sketch lends a modern sensibility to the characters. "I loved *30 Rock* and *Mindy Kaling's* show, because these are female characters who have complex levels of personality," Helbig says of her inspiration for the role. "They're not just archetypes."



LILLY SINGH
6.1 million subscribers

THE MUSICIAN and comedian—also known as Superwoman—just wrapped her first world tour, but for her millions of fans who weren't able to catch it in person, Singh's upcoming documentary, *A Trip to Unicorn Island*, offers an inside look at the show and her life, including her battles with depression. "It's very close to my heart," she says. "It's about the trials and tribulations of my life and really making the decision to be happy."



EVA GUTOWSKI
3.5 million subscribers

THE VLOGGER'S YouTube channel, *MyLifeAsEva*, boasts millions of fans who obsess over her satirical music videos and beauty advice. They'll soon have the chance to get some IRL face time with the star: Gutowski is joining this fall's *Girls' Night In*, a 20-city tour featuring fellow online personalities Meredith Foster, Alisha Marie, Meghan Rienks, Mia Stammer, and Andie Case.



CONNOR FRANTA
4.7 million subscribers

AFTER ANNOUNCING in July that he was launching a new record label, Heard Well, and signing other YouTubers, the vlogger and entrepreneur surprised VidCon crowds with the release of his third compilation album, *Common Culture, Vol. 3*. "I was part of a small record label," he says, "so I'm like, 'What if we branched off from them and work together on one that's specifically made for this?'"

FIRST
LOOK

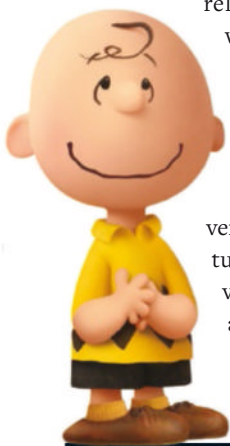
It's Meghan Trainor, Charlie Brown!

▲ Meghan Trainor's *Peanuts* avatar

WHEN SNOOPY AND the gang reunite for *The Peanuts Movie* (Nov. 6), they'll celebrate their 65th anniversary by hitting the big screen in 3-D—and with a brand-new anthem by Meghan Trainor. The singer penned “Better When I’m Dancin’” after director Steve Martino asked her to create a song about confidence, something she lacked when faced with the task. After all, she had never written music for a film or even seen a *Peanuts* special. (Good grief!) “I was so nervous,” she says. “I wanted to get them exactly what they wanted.”

When Trainor began suffering vocal troubles on tour earlier this year, she found her inspiration for the tune, which will be released in September. “I feel better when I’m on stage, dancing and distracted,” she explains. “So that’s what I wrote about: feeling better when you’re dancing and forgetting about everything else.” Helping to keep things positive? A *Peanuts* version of Trainor—dressed in her costume from the “All About That Bass” video—drawn by the film’s animators as a thank-you. “I got the little bow tie!” she says. “Isn’t it so cute? I love it.”

—Shirley Li (reporting by Jodi Gugiemi)



50 Scoops in 50 Days

With TV gearing up for the new season, @EW has been breaking insider info daily in anticipation of our Fall TV Preview issue, which hits stands on Sept. 10. Follow the conversation with the hashtag #50Scoops50Days. Here's a sample.



1

1 HOW TO GET AWAY WITH MURDER (ABC)

HERE'S ONE way to launch a second season: In the very first episode this fall, the show will reveal who killed Rebecca (Katie Findlay) in February's finale. (Just curious—is your money also on Wes?) **Returns Thursday, Sept. 24, 10 p.m.**



5

2 THE MUPPETS (ABC)

THE MUPPETS will take fall with a docu-style sitcom that follows the characters in their real lives. Miss Piggy's job? Hosting a late-night talk show called *Up Late With Miss Piggy*, where the in-house band will be Electric Mayhem! Jam on, Janice. **Debuts Tuesday, Sept. 22, 8 p.m.**

3 THE BLACKLIST (NBC)

X-MEN: FIRST Class star Edi Gathegi has been tapped to play *The Blacklist*'s new villain, Mr. Solomon, who handles the Cabal's dirty work but has a hidden and terrifying capacity for violence. Watch out, Liz Keen! **Returns Thursday, Sept. 24, 9 p.m.**



SECURING THE BIG SCREEN

Another theater shooting has security experts (and film lovers) wondering: How do we keep our cinemas safe?

By Joe McGovern

During a showing of Amy Schumer's hit comedy *Trainwreck* on July 23 in Lafayette, La., 59-year-old John Houser opened fire, injuring nine people and killing two before taking his own life. The news came one week after James Holmes was convicted of murder for the 2012 attack that killed 12 at an Aurora, Colo., theater, and it served as a reminder that we've yet to resolve the issue of safety at one of our beloved community spaces.

"One of the reasons we make these movies is because the world can be so horrifying and we all need to laugh just to deal with it," director Judd Apatow said in a statement. "So to have this happen in a room where people were smiling and laughing devastates me.... We, as a country, need to find a way to do better."

The discussion of how to do better will be a long one. Louisiana representative Barbara Norton has called for metal detectors in theaters, but that plan, says Howard

Levinson of Expert Security Consulting, is implausible. "They cost hundreds of thousands of dollars to install, staff, and supervise, and patrons don't feel safer," he says. (The National Association of Theatre Owners did not respond to requests for comment.) He suggests alarmed exits and lights that automatically turn on in an emergency as more viable options, and says employees should be trained to spot red-flag behavior. Others would like to see professional guards standing watch to aid those behind the concessions stand. "People with bad ideas usually check out the place first," says John Devino of Global Security Services, which has posted 500 armed guards at theaters across the U.S. "We're a deterrent."

Even those measures aren't foolproof. Says Levinson: "There's no easy answer. I wish there were, but there's not."

4 THE ROYALS (E!)

LONG LIVE the Queen Mother! Joan Collins will be reprising her role as the Grand Duchess of Oxford, Queen Helena's (Elizabeth Hurley) mother, on the second season of the drama. So what does she know about King Simon's death at the end of last season? We're royally intrigued. **Returns Sunday, Nov. 15, 10 p.m.**

5 THE AFFAIR (SHOWTIME)

DON'T CRY for cuckolded Cole Lockhart (Joshua Jackson)—he has a love interest of his own this season, played by Catalina Sandino Moreno (*Maria Full of Grace*), who will portray Luisa, an independent spirit who's also an Ecuadoran immigrant. **Returns Sunday, Oct. 4, 10 p.m.**

6 THE WIZ LIVE! (NBC)

THE WIZ has a witch—and a Wiz! The NBC live adaptation of the musical has cast Mary J. Blige to play the Wicked Witch of the West, and Queen Latifah will hold the keys to the Emerald City, taking on the titular role of the Wiz. **Thursday, Dec. 3, 8 p.m.**

RÉSUMÉ REVIEW



KENNY ORTEGA

PROFESSIONAL PROFILE

Kenny Ortega's Disney Channel movie *Descendants* revisits some of the studio's most notorious villains—and introduces their born-to-be-bad kids as they navigate the wicked world of high school. Ahead of its July 31 premiere, the 65-year-old director and choreographer recalls the moments that shaped his career, from parties in the gym to dancing with Gene Kelly.

EXPERIENCE

DIRECTOR AND CHOREOGRAPHER 1992–PRESENT

"The kids in our cast are as young as 14—not all of them had seen the movies these characters are based on! I invited everyone over, and we had movie-and-pizza night and watched the classics. They had to know where Cruella de Vil came from."

DESCENDANTS (2015)

Teamed with the Disney Channel for a film about the kids of classic animated characters.

MICHAEL JACKSON'S THIS IS IT (2009)

Directed the star's planned tour; following Jackson's death, created this documentary.

HIGH SCHOOL MUSICAL (2006)

Directed the wildly popular Disney Channel movie as well as its two sequels.

NEWSIES (1992)

Directed and choreographed Christian Bale, Robert Duvall, and Ann-Margret in the film, which spawned a Tony Award-winning Broadway musical.

"Michael Jackson and I first worked together on his *Dangerous* world tour in 1992. Anytime he asked me to work on a project, I said yes. *This Is It* was a devastating end. Michael had hoped to film the concert and package it with interviews, so we had the cameras rolling in rehearsals. [When he died] we puzzled the footage together. It reminded us of his heart and genius."

CHOREOGRAPHER 1980–92

"I got a call that Gene Kelly might be in—but he wanted to meet the choreographer. He got out of his car and said, 'Where's the kid?!' I was panting, sweating. I showed him some things, and he loosened up. He held on to the side of a chair and started doing a little tap step, and I jumped in. He became an extraordinary mentor. He put his viewfinder around my neck and his stopwatch in my hand and gave me the greatest gift."

DIRTY DANCING (1987)

Choreographed the iconic film.

FERRISBUELLER'S DAY OFF (1986)

Choreographed and directed the downtown Chicago dance sequence; earned a Directors Guild of America card.

XANADU (1980)

Co-choreographed the roller-disco fantasy starring Olivia Newton-John.

"During the finale, I was so overwhelmed that I pulled everybody into a circle—Monique Coleman loves to tell this story—and said, 'Guys, something's happening, and I've felt this before.' The rest is TV history."

STAGE DIRECTOR 1973–83

"Our shows were subversive, scary, shocking, beautiful. Mick Jagger came, Elton came, Bowie came. It's where my directing and choreography took off."

THE TUBES

Performed with and art-directed the rock & roll band's 32-person musical tour.

"In junior high, we had Saturday-night parties in the gym, and the chaperones said: 'If there's any dirty dancing, the lights are going to come on and the music's going to stop.' We never made it through a dance! Not one. That's what I brought to this film."

APPRENTICE 1964–68

CIRCLE STAR THEATRE

Worked as a stage apprentice at the local theater, which hosted touring companies of theatrical productions.

"The original London cast of *Oliver!* did a limited engagement and needed to replace one of their kids. Suddenly I was on stage with this royal company singing 'Consider Yourself.' That was it for me. From that point on I was focused."

EDUCATION

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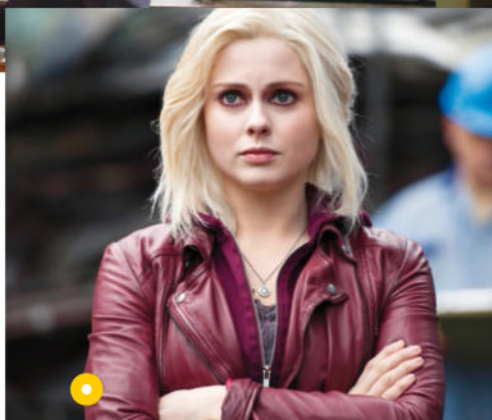
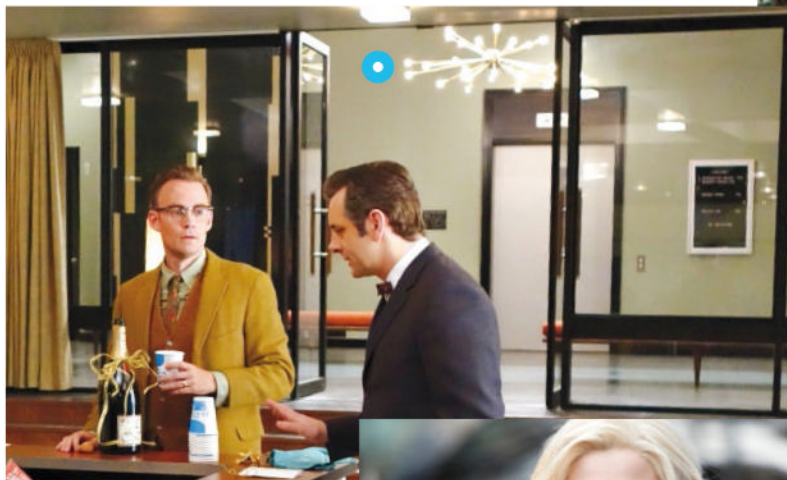
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Scoring the Looks You Loved

By Isabella Biedenharn and Nina Terrero



MASTERS OF SEX

Who makes the incredible chandelier that was featured in a recent *Masters of Sex* episode? —NICOLE

The Showtime drama's 1950s-era sets have a certain seduction all their own thanks to production designer Michael Wylie, who used a Sputnik chandelier in *Masters'* office to convey a bold and modern sensibility. "This light fixture was a very popular and stylish thing to have in the '50s," Wylie says. "Sputnik chandeliers are still popular today because of their outlandish futuristic design." He purchased this brass reproduction from Practical Props—and you can too.



SPUTNIK CHANDELIER

practicalprops.com

Prices vary

iZOMBIE

How can I find the leather jacket Liv wore in the *iZombie* season finale? —HEATHER

For the CW series' explosive season finale, zombie/coroner's assistant Liv (Rose McIver) sported Free People's appropriately blood-hued Classic Biker Jacket (with a matching hoodie underneath from H&M). With multiple zippers and a worn-in look, this piece gave Liv the tough edge needed for the rough-and-tumble episode that found her playing God with a dose of zombie cure.



CLASSIC BIKER JACKET

freepeople.com

\$398

TRAINWRECK

I'm obsessed with Amy Schumer's floral party dress in *Trainwreck*. Where can I get it? —JANNA

For a scene in which Amy disastrouly accompanies her doctor boyfriend (Bill Hader) to an awards banquet, *Trainwreck* stylist Leesa Evans chose a black-and-white daisy jacquard dress by Stella McCartney. "It's the perfect mix of sweet, sexy, and sophisticated," Evans says of the fit-and-flare frock. Unfortunately, you'll need to have a one-night stand with eBay if you want this dress (or a similar style that supermodel Cara Delevingne rocked at a 2014 runway show) since it's no longer for sale. The good news: A nearly identical version of Schumer's flirty Clare Vivier clutch can be the perfect addition to your accessories collection.



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STAYING

WITH TURMOIL ON ONE SIDE OF THE WALL AND WOLVES ON THE OTHER, THE SURVIVORS OF THE WALKING DEAD ARE IN FOR THEIR BIGGEST CHALLENGE YET. WE INFILTRATED ALEXANDRIA TO



A J I V E

THE OTHER, THE SURVIVORS OF **THE WALKING DEAD** COULD
FIND OUT WHAT DANGER IS LURKING IN SEASON 6.

BY **DALTON ROSS**
PHOTOGRAPHS BY **DAN WINTERS**



Andrew Lincoln, Melissa
McBride, and Norman
Reedus photographed on
June 28, 2015, in Atlanta

A

ANDREW LINCOLN IS ON THE RUN. HE TAKES OFF FOR 20 YARDS, turns, and runs 20 yards back. Then he does it again. And again. And again. He does this for *hours*, with all manner of heavy weaponry—assault rifle, handgun, flare gun, machete—draped across his body. And in 95-degree Georgia heat, no less—the type of weather that makes you wonder why shorts appear to be permanently out of fashion in the zombie apocalypse. He does it through rehearsals, through first positions, through last looks. He just keeps running back and forth, like some sort of deranged Forrest Gump with a broken compass. But this is the type of stuff Andrew Lincoln does to ready himself for a scene, and for this particular shot he will need to be ready.

The director yells “Action!” and Lincoln kicks it into another gear. But now he’s Rick Grimes, and he is not alone. Zombies shuffle off dilapidated porches to his right and out of the woods to his left. An army of the undead follows his rear: 139 walkers in total coming from all sides except the one directly in front, where the relative safety of Alexandria lies. “OPEN THE GATE!” yells Lincoln as he barrels at sprinting speed into a flesh eater. “OPEN THE GATE NOW!”

In a few seconds it will all be over (one way or the other), but for Lincoln, the ordeal has only begun and he has to now go do the whole thing over again for take after take. There will be wide shots. There will be close-ups. There will be reverse angles. You name it, they film it. And before each and every one, Lincoln will run, even though nobody watching the show will ever witness it. Which begs the question...why? The answer is because while viewers of *The Walking Dead* may not see a single second of this masochistic behind-the-scenes preparation, it is important to the actor that they *feel* it.

“We’re suffering,” says Lincoln later in his trailer at the end of this very long, hot day. “And I think you can smell it. I think the audience smells it when it’s not authentic if I’m supposed to have run for two miles chased by walkers. You’ve got to be beat up.” The





GENE PAGE/AMC (4)



(Clockwise from top) Lincoln and Danai Gurira; Lennie James; a zombie; Reedus

commitment is admirable, but doesn't Lincoln—who in the past has had folks like executive producer Gale Anne Hurd intervene when he was on the verge of passing out on set, not once but twice—at some point need to put his own health and safety above that of Rick Grimes? “I try not to do it when I start it,” he says sheepishly of his pre-scene routine. “I thought, this time around, I’m just going to ease in and try and just be kinder to myself. And it lasted, like, 30 minutes.” He pauses and shrugs. “It’s just not the way that we do it here.”

Ladies and gentlemen, it is official: Season 6 of *The Walking Dead* is off and running.

OF COURSE THE QUESTION IS, TO WHERE IS season 6 running? And to *when*? You might think that the community of Alexandria is now all standing under the same ideological umbrella after Rick showed the necessity of force for protection in last season’s finale. You would be wrong. You may assume things are going to proceed in a tidy, chronological, linear fashion when the AMC hit returns on Oct. 11. Again, wrong. You may believe that Norman Reedus’ Daryl Dixon will continue to be the coolest customer in the entire postapocalyptic landscape. Actually...that last one’s still pretty much true.

The point is, things are about to get intense. And maybe a bit weird. For instance, just asking showrunner Scott M. Gimple if we’ll be picking things up right after Rick shot wife-beating Pete in the face in front of Rick’s long-lost buddy Morgan (Lennie James) elicits the following response: “Well, we do and we don’t. I guess we don’t pick up in one timeline.” Soooooo, what the hell does that mean? Is Dr. Jack Shephard suddenly going to show up yelling about how everyone has to go back to the Island? Not quite. “We do play with time a little bit,” says executive producer Greg Nicotero, who directed the season premiere. “And not in a traditional sense. We open right in the middle of this heightened action sequence, and we then jump around in that time frame to allow the audience to put together in their own minds what it is that we actually just saw.”

That means we could see one day stretched out over several episodes. Or the past and present intertwined in a single installment. Or both. Or neither, for that matter, because the cast and producers continue to be cagey on the details. We *do* know there will be flashbacks in season 6. James confirms that we will indeed get answers as to what changed Morgan from the loony-tunes character we saw in season 3 to the stick-wielding semipacifist we encountered outside Alexandria: “He has gone through a transformation that viewers will find out about,” says the British actor.

We will also see some backstory to events that happened in Alexandria *before* Rick & Co. arrived, but Gimple cautions it will not

involve the origins of the community (like last year with Terminus). “It’s earlier in Alexandria,” says Gimple of the flashbacks, “but not the beginning of Alexandria. It’s more character-based rather than the background of the place. There are some stories filled in with regards to the comic that we haven’t even gotten to yet—sort of prequeling some comic stories that are coming up, which I’m very excited about.”

As far as that “prequeling” goes, the man who created the *Walking Dead* comic and serves as an exec producer on the show, Robert Kirkman, seems especially jazzed about the new additions to his source material. “A few of the things coming deal with very cool, very beloved parts of the comic series and expand them in ways that die-hard fans are going to love,” says Kirkman. “Oftentimes we do things that are cool, but risky, and I know some people will love it, but there’s a potential for some people not to like the changes we’re making or things we’re adding. This is *not* one of those times. This stuff is awesome.”

No matter what time frame we may be straddling or where the story originated, the crux of the first half of season 6 will focus on one simple question: Are we headed for an Alexandria civil war? “There are certainly factions fighting against each other,” hints Ross Marquand, who plays Aaron (the recruiter responsible for bringing Rick to the walled-off community in the first place). “And they’re unsure of what to do and how to move forward after this terrible event that’s happened at the end of season 5.”

NEW KIDS ON THE BLOCK

ALEXANDRIA WILL WELCOME THESE
FRESH FACES IN SEASON 6



HEATH
Corey
Hawkins

“I’m so excited to see [Corey] bring Heath to life,” says showrunner Scott M. Gimple of the awesomely coiffed supply runner from the comic book.



DR. DENISE CLOYD
Merritt
Wever

Wever gets a promotion from nurse (on *Nurse Jackie*) to doctor, and Denise’s medical expertise (as seen in the comic) is even more crucial now that Pete is gone.



CARTER
Ethan
Embry

Carter is a combination of a few characters from the comic, says Gimple, and appears to be on an anti-Rick crusade.

“I think most of the people in Alexandria at this point just see Rick as a crazy person,” adds Alexandra Breckenridge, who plays Jessie, the wife of the man Rick just shot as well as Rick’s possible future love interest. (Awkward first date much?) “Every instance that they’ve been around in a group witnessing him, he’s been covered in blood, trying to kill somebody or killing someone, and screaming about how they’re weak and they need to become stronger or they’re going to die. Most of them are terrified.”

But that doesn’t mean the old-schoolers are all ready to stand down and let the outsiders take control. We’ve already seen a character we can now reveal is named Carter (played by Ethan Embry) challenge Rick’s authority in the season 6 trailer unveiled at Comic-Con, while Morgan and Rick would also appear to be at serious philosophical odds. Reedus says to expect “a lot of internal conflict. A lot of characters that you didn’t see having beef are starting to have beef—there’s a lot of mistrust.” Ultimately, it comes down to what Lincoln describes as “them and us. When I read the first script, I called Scott up and went, ‘You know, I say *them* and *they* and *us* and *we* a lot.’ He said, ‘That’s your journey: from them to us.’”

But will they get there, especially with other threats looming? Season 5 introduced us to a nefarious new group known as the Wolves, who—among other heinous acts—slit the throats of their victims, carve a W on their foreheads, and then use their zombified remains in booby traps designed to ensnare other unsuspecting human prey. They now have pictures of Alexandria—nice one, Aaron!—and an attack appears imminent. “They apparently just mutilate whatever is in their way, and that is very frightening,” says Melissa McBride, otherwise known as cookie-bribing undercover badass Carol. “We’re going to put some of the pieces together in season 6 and figure out more about who they are and why they are the way they are and what they want.”

You can at least put a pin in one theory about the Wolves—that they are being led by Davidson, a character mentioned in both the comic and on the TV show (but never seen) who was exiled from Alexandria prior to Rick’s arrival. While Gimple says you may not have heard the last of him, when it comes to the possibility of Davidson fronting the Wolves, he answers, “I wouldn’t expect that personally, no.”

And then there are the zombies. Lots of zombies. We actually can’t emphasize this point enough, people—there are just a ton of freakin’ zombies in season 6. One filming day alone for the season premiere featured 300 flesh eaters, a full hundred more than the show’s previous high. There were so many, in fact, that Nicotero set up a spray-tan tent to “assembly-line background walkers to get color on more faces.” And expect the walkers you do see close up to be more disgusting than ever, a result of the decomposition that comes with time. “With my background in premed, I’m all about muscles and ligaments and things,” says the monster makeup guru. “So we don’t see a complete exposed bone arm with fingers moving, because fingers would never move without muscle on it. What we’ve done is we’ve sculpted rib-cage prosthetics with atrophied organs underneath, like deflated lungs and rotted liver and rotted

COMING ATTRACTIONS?

TWO PIVOTAL COMIC-BOOK CHARACTERS
COULD ARRIVE IN SEASON 6



If you're trying to match the timeline of the *Walking Dead* TV show to the comic on which it is based, Rick's shooting of Pete that closed last season occurred in issue 77 of the original. (The comic is now up to issue 144.) So what—and whom—might we expect to see from the comic in season 6? Producers have confirmed there will be a ridiculous number of zombies, which could mean the herd that breaks through the walls of Alexandria in issue 81 is on the way. That attack results in several deaths (including people currently on the show) and a gruesome injury to one main character.

But fans are more geeked out about the possibility of two pivotal *living* characters making the leap from page to screen in season 6. The first is Paul Monroe (a.k.a. Jesus, right). A master of hand-to-hand combat, Jesus arrives in issue 91 and connects the Alexandrians to other communities like the Hilltop that trade services and goods for the betterment of all. But this connection also draws Alexandria into

conflict with the most infamous villain in *Walking Dead* history—Negan (above). A psychopath whose biggest love is a barbed-wire-covered baseball bat named Lucille, Negan leads a group called the Saviors who are anything but. He's kind of like the Governor, but on steroids.

Might Negan make his presence felt? "It's absolutely a possibility," says showrunner Scott M. Gimple. "And when I say it's a possibility, we have a plan in place, but there's a couple variables for that plan that we're deciding about. It really depends on a few factors as we move into setting up the last bit of the season storywise." Batter up? —DALTON ROSS



heart. This season we've sort of played up the idea that skin is no longer able to maintain any adhesion to the muscle so it just starts sloughing off." Hey, who's hungry?!

WE'RE BACK ON SET IN THE 95-DEGREE heat, but this time we're on the other side of the gate Andrew Lincoln is so furiously yelling for everyone to open. There are no zombies currently chasing anyone here on the Alexandria side, and the mood is considerably lighter in between takes. Danai Gurira (Michonne) enjoys a slice of watermelon with Christian Serratos (Rosita) and Lauren Cohan (Maggie). Michonne's katana is powerless against the Georgia sun, but the actress has found another way to combat the humidity. "We figured out a great mechanism," says Gurira. "When it gets really bad, we put water through my wig and I can feel it on my scalp. The minute I get that cool water on my head, it's all good."

Cohan has her own issues with the sun. "The funniest thing is trying to keep my eyes open," she says. "The biggest challenge of the show is you spend all your screen time squinting like a baby mole. Unfortunately, this is not a cop show where we would all have sunglasses." Then there's Lennie James, who stands off in the shade, trusty stick in hand, crooning the Eagles' "Take It to the Limit" to himself (which seems like an appropriate enough song for this series) while 61-year-old Tovah Feldshuh (Alexandria leader Deanna Monroe) does push-ups on a rock because apparently she is insane. "I really want to live it up until I pop off," says the fitness freak, who scaled Mount Kilimanjaro earlier this year. "I do push-ups between takes all the time. I do 36 at a shot, and I'm all heated up." (As if she needed help.)

And then, a visitor arrives. "I heard there was nudity today!" bellows Norman Reedus as he strolls through the streets of Alexandria in his Chewbacca baseball hat while twirling a yellow tennis racquet for some inexplicable reason. It's not uncommon for actors here to pop by the set on their days off to say hello or watch their colleagues work. A lot of casts and crews talk about being a family, but here, you really feel it. And see it, thanks to the "TWD Family" crew T-shirts. They may be good actors on *The Walking Dead*, but this is no act. (They have also welcomed their new network family members on the companion series *Fear the Walking Dead*—see page 26—with open arms. "I wish them the best," says Steven Yeun, who plays Glenn, of the new show. "It's part of our world and so I want people to love it, and if it builds out more of our world, that's pretty awesome.")


Reedus continues to spin his racquet—really, what is he doing with that thing?—and shoots the breeze with Nicotero behind the monitors for a bit, but after a while, even Daryl Dixon begins to wilt. "Yo, I love you guys, but it's hot as f--- out here. I'm gone." He's leaving voluntarily. Will everyone else this season be so lucky? ♦

Thoughts or questions? Tweet the writer @DaltonRoss.



THE MORE

AMC IS DOUBLING DOWN
BUT WILL FEAR THE WALKING DEAD SATISFY

A promotional photograph for the movie 'The Scariest Movie Ever' featuring three main cast members. On the left, a woman with blonde hair (Kim Dickens) is shown from the waist up, wearing a dark blue long-sleeved shirt and dark jeans. In the center, a young woman with long brown hair (Alycia Debnam-Carey) is shown from the waist up, wearing a leopard print top under a grey and black jacket and black pants. On the right, a young man with long brown hair (Cliff Curtis) is shown from the waist up, wearing a tan jacket over a red and black plaid shirt and tan pants. They are standing in front of a brick building at night, with a street light visible in the background.

Cliff Curtis,
Kim Dickens,
Alycia Debnam-
Carey, and
Frank Dillane

THE SCARIEST

ON ZOMBIES WITH ITS NEW COMPANION SERIES.
BLOODTHIRSTY AUDIENCES?

BY DALTON ROSS



THE ZOMBIE APOCALYPSE IS ALWAYS A RACE AGAINST TIME, AND THINGS are no different here on the Vancouver set of *Fear the Walking Dead*. It's 10:41 p.m. on a drizzly June evening at what used to be a Royal Canadian Mounted Police station (now doubling as a community college-turned-makeshift military fortress), and a flurry of activity is taking place for filming on the season 1 finale—not just because an army of zombies is approaching but because of the even more dreaded 11 p.m. hour, after which no gunfire can occur due to a local noise ordinance.

Crew members frantically scurry around Humvees, barrels of hydraulic oil, and a massive chopper, prepping both the living and the dead for what is to come. “C’mon! We gotta go! Let’s go!” director Stefan Schwartz calls out in a panic as the precious minutes pass. Finally, the assault begins: 140 zombies push on the fence separating them from their human prey while 15 guards dispense muzzle-flash ammo at an alarming (and very loud) rate on the other side. (No wonder they were passing out earplugs.) Eventually, the fence collapses, followed by a 20-foot tower with military personnel, which comes crashing down amid the chaos. It’s a massive stunt, and it goes off without a hitch.

“Cut!” yells Schwartz, who then turns to special-effects makeup artist Andy Schoneberg. “Did you see that?” he asks with all the excitement of someone who...well, just got to watch zombies rip down a guard tower. The director then proceeds to awkwardly high-five anyone and everyone in sight. The time: 10:55 p.m. Disaster averted off screen. On screen? Not so much.

So far, so good on AMC’s highly anticipated *Walking Dead* companion show. And make no mistake, the word *companion* is key. Folks around



(Clockwise from far left) A zombie chows down; Debnam-Carey and Maestro Harrell; a gnarly infected; Curtis and Dickens

here don't much care for the term *spin-off*. That's because while *Fear* (which debuts Aug. 23 on AMC) comes from the same world as the *Walking Dead* TV show and comic book created by Robert Kirkman (who serves as an exec producer on both series), it shares no characters or settings with the original. Even the timing is a bit different as *Fear* shows the zombie apocalypse right when it happens in Los Angeles, as opposed to the original, which picked up post-outbreak in Georgia after Rick Grimes awoke from his coma.

Another key difference: The new show is all about family, with the family at the center being widowed high school guidance counselor Madison (Kim Dickens) and her teacher boyfriend, Travis (Cliff Curtis), as well as her junkie son, Nick (Frank Dillane), and high-achieving daughter, Alicia (Alycia Debnam-Carey). "It's really filtering the apocalypse through that," showrunner Dave Erickson says. "Kirkman's always said to me, 'Your parents are getting divorced, and there's zombies. You didn't get asked to prom, and there are zombies.' It was really fundamentally starting from that place, and what it allowed us to do was really slow-burn the apocalypse, and also show how that impacted an already complicated, conflicted family dynamic."

The slow burn will be only so slow. You won't have to wait long to see your very first zombie—or "infected," as they will eventually be referred to by the survivors—but the undead here will have a far less decomposed look than we've become used to on the original. "We used Emma Bell's transformation in season 1 [of *The Walking Dead*] as sort of our basis," says Greg Nicotero, an exec producer on both shows. "Freshly turned, with just some pale, delicate veining and the

contact lenses. Something that came down from Dave and Kirkman is you can't draw attention to these people as the undead. You have to look at them and notice something's off, but there aren't alarm bells going off in your head." As the season continues, however, you will see that appearance begin to evolve (or devolve, as it were).

The early zombies are certainly scary enough, judging by what's been happening to the cast when they leave set. "Once we were into the series, I did have nightmares for a few nights," says Dickens. "They were somewhat apocalyptic. I could tell my subconscious was trying to sort out the day." And she's not the only one. "I had one last night!" says Dillane. "I dreamed I was on this island, and there were two hotels, and one hotel was filled with dead people and the other one wasn't, and I was in the hotel full of dead people. There was this little boy with a gun who had a corpse there, and he'd cut up the corpse and would take the flesh of the walker and put it in this little gun—this little flesh gun—and then shoot it at people, so that you could sort of zombify people from far away." Dillane pauses to take stock of his vision. "Hold on—that's a pretty good episode!"

However, the cast are all quick to point out the infected are merely a stand-in for showing how a family would deal with any type of sudden societal shutdown. "It could be anything," says Curtis. "It could be influenza. It could be chicken pox. It's not so far-fetched. And then the deal is, what happens if the grid shuts down and we don't know what's going on? The world quickly becomes quite a scary place, and you're dealing with your own fear and paranoia about what's out there and what's going to happen and then how to deal with the situation.... The focus is not necessarily on the Z-word, you know?"

But it is unmistakably another zombie show. While doing a second *Walking Dead* series would seem to be a no-brainer for AMC, considering the massive ratings of the original (which averaged 20.1 million total viewers last season), the possibility exists that two programs from the same world on the same network could lead to flesh-eating fatigue among viewers. AMC president Charlie Collier—who also launched *Breaking Bad* prequel *Better Call Saul* earlier this year—shares no such concerns: "We go there happily and with confidence, because Robert really has the vision for more story to tell."

What about the man who created this whole world? Is he worried about saturating the market with another entry and possibly dampening enthusiasm for the mother ship's return in October? "If this was the spin-off Michonne show or Daryl Dixon show, yeah," says Kirkman. "But *Fear the Walking Dead* is a great appetizer to season 6.... I'm confident we're doing this the right way. We're building a wing on the house. It's nice, it's got a library, it's adding to the overall value of the thing. We're not just throwing a second story on top hoping the ground level can suddenly support the additional weight. We don't borrow from the original, and we don't detract from it in any way. *Fear the Walking Dead* adds to the overall tapestry of *The Walking Dead*. It's another glimpse into a hopefully fascinating world that stands on its own." Unlike that tower. ♦

Remembering BOBBI KRISTINA

(1993–2015)

She was the daughter of pop royalty, who struggled to cope after the death of her mother, **Whitney Houston**. But Tracey Baker-Simmons, an executive producer of her reality shows, recalls the joyous, unspoiled spirit of a girl whose life was lived in the spotlight.



The world fell in love with Bobbi Kristina Brown in the late '90s, when Whitney Houston and Bobby Brown's cherubic daughter often appeared with her mom on stage during several live shows. Following Houston's death in 2012, Bobbi Kristina—who passed away on July 26 at age 22 after she was found unresponsive at home in January—dealt with her grief largely away from the spotlight. Viewers had gotten a glimpse into her world through two reality shows, *Being Bobby Brown* (2005) and *The Houstons: On Our Own* (2012–13). Here, Baker-Simmons recalls the life that ended far too soon.

MY FIRST INTERACTION with Bobbi Kristina was doing *Being Bobby Brown* with her and her parents. I guess she was almost 12 at the time. When we met her to do the show, she was just this little girl who was barely out of elementary school, and she definitely had ideas of following in her parents' footsteps and working in entertainment. But she just seemed to really be having fun. There was this innocence about her that was really cute and sweet. She was the daughter of two very big stars, but she did not walk around

like she was the daughter of two huge stars. She never had spoiled-brat syndrome. That was not her.

The show was shot documentary-style, and I think she was into the idea of being with her parents and doing whatever it was that was happening. She knew she was being filmed, but it wasn't work. Bobbi Kristina loved both of her parents. Her dad had other kids and she loved her sisters and brothers, but in reality she was an only child by her parents, and she was very close to them. She was a



BROWN: CHRISTOPHER POLK/WIREIMAGE.COM; WITH HOUSTON: RANDEE ST. NICHOLAS/CONTOUR/GETTY IMAGES



central part of their relationship, and she loved them.

I never saw her affected by the fame bug. For her, being famous was so normal. She was on stage with her mom since she was little. It's probably why she didn't have spoiled-brat syndrome. She was used to people wanting to take a picture. It was part of her life.

[When we filmed *The Hustons: On Our Own* after Whitney's death] the hope was to give Bobbi Kristina a space to have a voice, just so people could feel what she was thinking.

But she was grieving. She was very close to her mom—they were best friends. We knew she would have good days and rough days, but the idea [with the show] would be to watch her transform and find her own voice. She had done some work with Tyler Perry, and I think she was exploring where she could fit in the music space. Basically, it was "I want to be in entertainment, and I'm figuring it out. How great of an actress am I, and what will be my music style or path?" She didn't demand anything. Even when we were doing the show, she didn't say, "Well, what's my wardrobe budget going to be?" They lived in an area where people were fairly wealthy, but Bobbi Kristina wasn't this kid who had every Gucci or Prada or Chanel bag. She was just cool. People admired that about her.

Bobbi Kristina lived a real life. We make assumptions from pictures about her, but let's just remember her sweetness and goodness. She had something special. She had a memorable light. And it's very unfortunate that she's gone already.

(As told to Kyle Anderson)



ZEN AND THE ART





OF JON STEWART

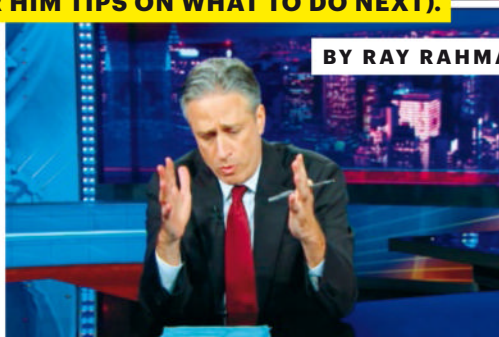


ON THE EVE OF HIS (SNIFF) FINAL APPEARANCE AS HOST OF *THE DAILY SHOW*,

20 CORRESPONDENTS PAST AND PRESENT GET CANDID ABOUT

LIFE BEHIND THE SCENES WITH THE SATIRICAL SHARPSHOOTER

(AND OFFER HIM TIPS ON WHAT TO DO NEXT).



BY RAY RAHMAN

JON STEWART

IS NOT KNOWN FOR LETTING GO OF THINGS EASILY. WHETHER IT'S a war waged on shaky premises, a stock-market blowhard misleading consumers, or an NYC mayor who eats pizza with a fork, you could count on Stewart to dig in with full-bodied, dog-with-a-bone passion and tenacity. Oh, and all while being funny, too. Now, after 16 years, 20 Emmys, and more than 2,500 Moments of Zen, he's ready to let go of at least one thing. Unfortunately, it's *The Daily Show*. For the millions who rely on Stewart, 52, to be America's ombudsman, the idea of him stepping down is harder to digest than an Arby's value meal. President Obama himself threatened to make it illegal for Stewart to leave. But alas, the *Daily* hero will sign off for good on Aug. 6, so now we turn to the place we always do when bad news happens—*The Daily Show*. We asked a hall of fame's worth of star correspondents from the series to share their memories of the man who made fun of the news—and made the news fun.

WHEN JON TOOK OVER

MO ROCCA I came to the show at the end of the Craig Kilborn era. The show was funny then, but it was more like the punk in the back row of the classroom throwing spitballs [and] taking potshots. When Jon came in, he explained to us that he wanted the show to have a point of view. I distinctly remember people looking at each other and going, "Uh-oh. What's this going to mean? Is this going to make the show less funny?" And of course it didn't.

ED HELMS The show made a really meaningful shift when Jon took over. His personal curiosity made his interview segments so fascinating because he is probably one of the only talk-show hosts who reads the books of all the authors that come on. A lot of talk shows require extensive preinterviews, and they want to kind of figure out what you're going to talk about in advance. But Jon largely eschewed that and trusted his own curiosity and instincts and got some really meaningful results.

STEPHEN COLBERT The first time I met him was at the

press conference that Comedy Central held to announce he would be the new host of *The Daily Show*. I said, "Well, wouldn't *The Daily Show* cover something like this?" So I went over to Comedy Central, and I stood up and said, "Stephen Colbert, *The Daily Show*. In what way does this announcement affect my chances of becoming host of *The Daily Show*?" Jon Stewart turned

to the president of the network and said, "You told me he wasn't funny."

JOHN HODGMAN It became the first comedy on television for me that was really essential to keep up with. I remember writing to all of my friends on what was then the novel concept of electronic mail that they should stay up late and watch the show because it's really remarkable.

▼ (From top) Stewart and John Oliver; Stephen Colbert, Ed Helms, Samantha Bee, Rob Corddry, and Bob Wiltfong



JON ON THE JOB

SAMANTHA BEE When I started, I thought it would be like one of those laid-back places—like in an '80s ad agency, where people would be playing basketball in the halls, like in *Big*. But it wasn't like that at all. It's a real workplace, and everyone is there to work.

JOHN OLIVER What you don't see is what an incredible manager of that machine he is. [His] tinkering with the process for a decade and a half, making sure that everyone is taken care of and knows how to do the best version of their job, is amazing to watch. He's *technically* incredible.

ROB CORDDRY He reads every book that comes across his desk and reads them at a speed I've never seen. I caught him reading a book once, and he was literally turning the page every five to 10 seconds. He was almost embarrassed to be caught.

OLIVIA MUNN His office was really messy. Like, in a way that makes you feel very comfortable. I worked there for two years and not once do I remember it ever being clean.

CORDDRY He's a mess. His desk is ridiculous.

JORDAN KLEPPER And the dude's got gumballs all over the office. That's the one thing that gives me pause. How can a grown man just chew on sugar bombs day after day?



▲ Stewart at work in his New York office

KRISTEN SCHAA His mind is dense with thought. You know, he's putting together a whole show every day, and it's like, even though he's talking to you, you get a sense that he's also looking into the future, the past, and maybe even solving another problem.

JOSH GAD He knows very well the social burden that his show has, the pinnacle that it's reached. The fact that so many people inevitably do get the news from him, he doesn't take that lightly. He knows it. He understands it, and he doubles down to make sure that he is being as informative as he can be while also doing the job that he needs to do, which is make people laugh and make people think.

HODGMAN When Jon showed up on *Crossfire* in that legendary appearance with Tucker Carlson and Paul Begala, saying to them, "You're hurting the country. This is the most serious stuff there is, and you're turning it into sort of a team sport for people's placid entertainment, and that's not the job"—that is one of my favorite things in the world.

LEWIS BLACK And then also with Judith Miller, the *Times* reporter who wrote [*The Story: A Reporter's Journey*]. I'd never seen him get that caught up in an interview. I was impressed because I found the whole concept of what she was doing offensive. He went further than he normally would and just kind of snapped, really.

BETH LITTLEFORD He took it to this level where

politicians have to worry about him. *Everybody* has to worry about him! Because he's just that smart and that influential.

HELMS I think the most incredible things that he's done on the show are some of his most vulnerable moments, which weren't particularly funny. Coming back from 9/11 was absolutely amazing, and of course [his reaction to] the Charleston shootings was incredibly powerful. There's just an intelligence and sensitivity there that is extremely rare in big personalities like that.

COLBERT Like no one I know in the world, Jon has clarity. He expresses clearly how he sees a story or a comedy bit. That's a great gift to everyone who works for him. That said, he's always open to other people's ideas. Best idea wins.

CORDDRY The show won a lot of Emmys, but the correspondents at that time weren't credited as writers. So we never got an Emmy, which is fine—we understood the deal. But he called Sam Bee, Ed Helms, and me into his office one day, and on his desk were three Emmy statues. And he said, "You guys can each take one thing off my desk." It was such a nice gesture.

DAN BAKKEDAH Once Bruce Springsteen came just to be an audience member because he and his son loved

AND FOR HIS NEXT ACT?



ED HELMS

Speaker of the House.
Let's put him in charge of Congress.



JOSH GAD

The first Jewish
President of the United
States of America.
He could do what Kennedy
did for the Catholics.



JOHN OLIVER

I want to see him
become the official king of
New Jersey. Him and
Springsteen duking it out,
War of the Roses-style.



ROB CORDDRY

Maybe a one-on-one
Charlie Rose type of show.



LEWIS BLACK

I'm not giving
him any advice without a
consulting fee.



OLIVIA MUNN

He should clean his office.
Just clean his office.



STEPHEN COLBERT

Mostly I want him to
say, "I was just kidding. I'm
not going anywhere."

the show. Word had spread around the office that the Boss had come into the building. I was walking down the hall, and through the front door comes Bruce Springsteen, and I just kind of freeze in my tracks and duck into a hallway so I don't have to meet him one-on-one and really embarrass him and myself. Later, at the end of the night, I'm sitting in one of the edit rooms, and suddenly there was a shadow in the doorway, and there stands Jon. And he was like, "How about that, huh? It doesn't get any better than that for a kid from New Jersey. Bruce Springsteen. In my audience." Jon was just as starstruck by Bruce Springsteen as I was.

MICHAEL CHE He's probably the nicest guy I've ever worked for. [And when you're there] you're really trading jokes with one of the funniest guys of the past 20 years.

GAD Whatever room he's in, inevitably he's the smartest guy in the room, and when you're pitching something to him, he'll always sit there like a Zen master chewing on a wad of gum. Those wads of gum belong in the Smithsonian, because I think that there are more kernels of brilliance in the wads of spittle in that gum than most of us have creatively in a lifetime.

JESSICA WILLIAMS He likes to make sure that you're comfortable with what you're saying, and that you have had a big input in the final product. It's super collaborative, and he's always open to new ideas.

ROB RIGGLE I always felt like he farmed out the funny. You know, if there was a chance for me to be funny, he was like, "Great, you say that." He just allowed people to flourish. I had just left *Saturday Night Live* and when I got



1



2



3

POLITICAL ANIMAL

Just how influential is Jon Stewart? Hasan Minhaj points to the Rally to Restore Sanity and/or Fear 1, held with Stephen Colbert on the National Mall in Washington, D.C., in 2010. "Getting 200,000-plus people to go to a comedy event? Incredible." Stewart was also a draw for presidents, sitting and past. "When Clinton was a guest 2, he walked around the office

shaking hands with everyone," Dan Bakkedahl recalls. "One of the assistants—a young, attractive girl who had a bare midriff and a big belt buckle—was there. Clinton stopped and went, 'I like your belt buckle,' in front of 20 people. We all went, 'Uh, yeah.' But Jon goes, 'So, Bill...let's move on and not talk to

the girl in front of everybody anymore.'" Even riskier perhaps were visits by foreign leaders. "When Pakistan's president Pervez Musharraf 3 came," says Bakkedahl, "they shut down a city block and put up a blast shield. There were sandbags around Jon's desk. No one outside the studio knew, but Jon took a huge chance having a guy like that on his show."

culture as something really, truly meaningful. It wasn't around for a long time, and now it has become a mainstay of our political dialogue.

WILLIAMS People feel like they have Jon in their living room every night, like they've found a friend who makes them laugh through times that can be difficult and complicated and sometimes just naturally hilarious and insane. And every night Jon shows up for them, whether it's something complicated and dark or whether it's just, like, a fart or dick joke, you know? Every day. And I think that he's going to leave behind a lot of people who have made him their friend.

AL MADRIGAL To be able to be silly and make poignant remarks at the same time, that's all Jon. I don't think there's been too many voices like him. It's really changed the shape of late-night—you can see it now with John Oliver stepping up. Stewart's influence is ridiculous. It's changed the way people look at late-night.

OLIVER He's such an influential presence in my life. It's

hard to overstate—I left my country for that man! I don't live in the country I was born in because of him. He is the high-water mark for this kind of comedy on TV. We've seen something pretty incredible—we'll never see this again.

GAD I think in many ways, Jon Stewart is my generation's Dan Rather. My generation's Tom Brokaw. My generation's Peter Jennings. And that says a lot about my generation, but it also says a lot about the world.

HASAN MINHAJ Dave Chappelle once said that greatness is measured by when everything before you seems obsolete and everything after you bears your fingerprints. I think when he rejiggered the show post-9/11 and made it really politically edgy, he set the bar for a lot of political satire in these types of programs around the world. And all of us bear his fingerprints.

BAKKEDAHL I mean, Jon should be on the Mount Rushmore of comedy. They have to make a little more room up there, but I think for my money, [he should be] next to Pryor and...well, you know what? In the space where they're taking down Cosby's face, they can put up Jon's face. ♦

to *The Daily Show* it just felt like he was on my side. I got the impression he wanted me to succeed, and then I wanted to succeed for him. That's good leadership.

CORDDRY Jon is one of those guys that is surgical with jokes, and he gives notes in a way that, sure, you might be bummed because you have to take apart the piece you've been working on, but he's right. It's hard for a boss to do that and not leave the room with everyone hating him.

JON'S LEGACY

HODGMAN I'll tell you one thing: Jon does not think about his own legacy. Jon's constant emphasis is: What are we doing today? What's the work that we're going to do today? But the truth is, the vision that he brought to the show made it profoundly influential, not just in comedy and for a generation of people who work in comedy but also on social commentary and how news is covered. Anyone who says that's not his legacy is an imbecile, and even his detractors would have to acknowledge that's true.

AASIF MANDVI He single-handedly revived satire in our

Thoughts or questions? Tweet the writer @RayRahman.



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**DRUGS ARE AVAILABLE THAT
PREVENT OR SLOW ALZHEIMER'S**

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CHANGE THAT NUMBER**

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Drug Discovery
Foundation

Conquering Alzheimer's Through Drug Discovery

**EVERYBODY'S
TALKING ABOUT**

Alicia Vikander

The Swedish actress stars in ***The Man From U.N.C.L.E.*** (Aug. 14), followed by a raft of high-profile movies, including next year's *Bourne* film. Meet the woman who has Hollywood swooning. **By Nina Terrero**

WHEN ALICIA VIKANDER FIRST

sat down with director Guy Ritchie about a starring role in his slick reboot of the 1960s spy series *The Man From U.N.C.L.E.*, it wasn't exactly a run-of-the-mill audition. "We drank coffee, ate Snickers cookies, and talked about music history for three hours," she says. "It was so weird, because Guy talked about the next time we'd see each other, but I was like, 'Am I going to do my tape now?'"

That Vikander, 26, landed the role of glib East German mechanic-turned-secret agent Gaby Teller after little more than shared pastry would seem unusual if her high-speed It Girl trajectory in Hollywood weren't already bordering on the unreal. In only three years,



Vikander—whose name is pronounced Ah-LIS-ee-ah Vic-AN-der—has amassed the sort of filmography that many actors spend a lifetime scrambling to build. So far this year she's played a wartime nurse in *Testament of Youth*, a crafty witch in *Seventh Son*, and an alluring android who challenges ideas about higher intelligence in *Ex Machina*.

This fall, she stars in a run of prestige projects beginning with October's *Adam Jones*, an ensemble piece featuring Bradley Cooper as a disgraced chef. In *The Danish Girl* (out Nov. 27), she portrays early-20th-century artist Gerda Wegener, whose spouse (Eddie Redmayne) was one of the first people to undergo gender-reassignment surgery.

She's already filmed the 17th-century love story *Tulip Fever* and the literary drama *The Light Between Oceans*, in which she and reported real-life boyfriend Michael Fassbender play a couple who discover a baby in a rowboat. Next year, she'll team with Matt Damon for his return as Jason Bourne.

Even Vikander herself finds the pace—and scope—of her rise dizzying. “I never thought I would make a movie outside Sweden,” she says. Few from

her country had. “Greta Garbo and Ingrid Bergman did it, but that was quite a while ago.”

As a child growing up in the university city of Gothenburg, Vikander was determined to forge her own path. The daughter of a stage-actress mother and a psychiatrist father who split up when she was a baby, she studied dance intensively for nearly 10 years. But after graduating from the Royal Swedish Ballet School, Vikander decided to pursue acting instead. “I could see the other girls in my class that I admired, and I was almost jealous because they had a passion that I really tried to have,” she recalls. “Going professional was something I had seen in front of me for so many years, [but] it took me a few years to confront for myself that it wasn't the road I was going to go on.”

By age 20, she had landed small parts on Swedish TV shows and her first film role as a music-obsessed millennial in 2010's *Pure*, for which she won Sweden's prestigious Guldbagge Award for Best Actress. (At the time, Vikander was scraping by on shifts at a flower shop and considering law school.) But it was her work in a pair of 2012 period dramas—the Danish-language film *A Royal Affair* and

director Joe Wright's epic *Anna Karenina*—that catapulted her to international attention. *Danish Girl* director Tom Hooper (*The King's Speech*) cast her in part because of those films. “There's something about her training as a dancer,” he says. “She can have this aura of rigor and toughness. She has a wonderful strength to her.”

Vikander credits her close relationship with her family as a source of that strength: She spends as much time with her five half siblings as her schedule allows and regularly sends her parents scripts for projects she's interested in. “I trust them,” she says. “It's nice to keep them involved.” She notes, too, that her father's work with transgender patients helped inform her performance in *The Danish Girl*. “He's a great person to turn to when it comes to personal stories about people,” she says.

Despite her rising celebrity—she's the new face of Louis Vuitton—Vikander hopes to maintain a few simple pleasures. She plans to remain in her adopted home of London for now, and she says she'd rather be in the produce aisle than the makeup chair. “As soon as I have a day off, I go to the supermarket,” she says with a laugh. “That's my very favorite thing.” ♦



With Henry Cavill in *The Man From U.N.C.L.E.*



With Sonoya Mizuno in *Ex Machina*

THE FOUR BILLIO

IF YOU'VE HAD A BLAST AT THE MOVIES THIS
FROM *X-MEN* TO *CINDERELLA* TO THE NEW
EVERYTHING YOU'RE DYING TO SEE—including *STAR WARS*.



◀
THE
HUMAN
TORCH
FANTASTIC
FOUR

◀
CINDERELLA
CINDERELLA

N DOLLAR MAN

DECADE, THANK **SIMON KINBERG**.

FANTASTIC FOUR, THE PRODUCER HAS HIS HANDS IN

BY **TIM STACK**

ILLUSTRATION BY **FRANCESCO FRANCAVILLA**



◀ DEADPOOL
DEADPOOL

◀ MYSTIQUE
X-MEN:
APOCALYPSE

HE'S PRODUCED ONE OF THE BIGGEST HITS OF THIS YEAR (CINDERELLA).

He is the creative force behind Fox's blockbuster superhero franchise (X-Men). And he's part of the brain trust that planned and plotted the new *Star Wars* films. But the real proof that Simon Kinberg has become *the* writer-producer of the decade is probably this: He's in Taylor Swift's Instagram feed. Kinberg, 42, went to see the singer in concert in Montreal on July 7 with his *X-Men: Apocalypse* stars James McAvoy (Charles Xavier) and Sophie Turner (the new Jean Grey) and naturally took a pic with Swift. Does this mean he's joined

the famous Swift squad? "I was already part of her squad," he jokes, and then immediately comes clean: "No, I don't even know what her squad is. But I do love that album!"

On this humid July morning in San Diego, Kinberg is surfing an adrenaline wave. Yesterday the Fox panel in Hall H at Comic-Con featured not only the casts of some of Kinberg's highest-profile projects, including *Apocalypse* and the *Fantastic Four* reboot, but also the first official footage of next year's *Deadpool*, featuring Ryan Reynolds as the titular smart-ass assassin. It played like gangbusters in the room and quickly became one of the convention's buzziest movies. That instant, there on the stage with all his casts, represented the past five years of Kinberg's meteoric career. "There are moments in my life, like yesterday," he says, "that are so profoundly surreal, I can't even process it."

Since 2005, movies that Kinberg has written (*Mr. & Mrs. Smith*) or produced

(*X-Men: First Class*) or both (*X-Men: Days of Future Past*) have grossed a bonkers \$4 billion-plus worldwide—and there's no end in sight. He produced *Fantastic Four* (Aug. 7) and Ridley Scott's *The Martian* (Oct. 2), starring Matt Damon. And for *Star Wars: The Force Awakens* (Dec. 18), Kinberg served as a creative consultant.

"He has one of those brains that can see the Rubik's Cube of a story and line it up and make it work," says O.C. and *Gossip Girl* mastermind Josh Schwartz, one of Kinberg's best pals. And unlike some of Hollywood's other A-list producers, he is neither an attention whore nor a bully. He's a fixer, a thinker, and often the emotional anchor amid the chaotic swirl of production. "He's very laid-back, which is rare for a film personality," says Jennifer Lawrence, who has made three X-Men movies with him.

"I always find myself standing next to him at parties. I think I'm drawn to his calm."

GEORGE LUCAS CREATED HIM, IN A WAY.

"The *Star Wars* movies were the most seminal moment in my life as an artist and, I think, in some ways as a human being," says Kinberg, who grew up in L.A. the son of parents who had both transitioned from the entertainment industry to academia. It was on the ride home from seeing *The Empire Strikes Back* with his dad in the summer of 1980 that 6-year-old Kinberg made a life plan. "I said, 'I wanna do that,'" he remembers. "My dad said, 'What do you want to do?' I said, 'I want to make things like that!'"



(PREVIOUS SPREAD) SARAH DUNN; (THIS PAGE) KINBERG AND FASSBENDER; HUTCH PARKER; MR. & MRS. SMITH; STEPHEN VAUGHN; X-MEN: THE LAST STAND; DYLAN PERA; SHERLOCK HOLMES; WARNER BROS.; THIS MEANS WAR: KIMBLEY TRENCH

A MASTER CLASS IN KINBERG

HIS GREATEST HITS AND MOST ANTICIPATED RELEASES



MR. & MRS. SMITH
2005
WRITER



X-MEN: THE LAST STAND
2006
WRITER



SHERLOCK HOLMES
2009
WRITER



THIS MEANS WAR
2012
WRITER-PRODUCER



LEFT Kinberg and Michael Fassbender on the set of *X-Men: Apocalypse* BELOW Kate Mara and Miles Teller in *Fantastic Four*



Three decades and 13 movies later, he finally got that chance when Lucasfilm president Kathleen Kennedy asked him to join the *Star Wars* universe. “He has a good instinct for the genre so I wanted to meet with him,” Kennedy says. “I instantly liked him, and when it became apparent that he was a huge *Star Wars* fan, I knew I wanted him on the team.”

In late 2012, Kinberg spent a week at Lucas’ Skywalker Ranch with *Toy Story 3* screenwriter Michael Arndt and *Force Awakens* scribe Lawrence Kasdan, who was returning to the *Star Wars* universe after co-writing *Return of the Jedi* and the movie that had

inspired Kinberg at age 6: *The Empire Strikes Back*. Together, the three men plotted out the new future of the franchise on a giant whiteboard. “It was the most magical time,” says Kinberg, who is now writing and producing a stand-alone *Star Wars* film rumored to be a Boba Fett origin story. Each night, he says, “we would go back to the inn at Skywalker and have dinner and drink a little bit, and Larry would tell me and Michael stories about when he wrote *Raiders of the Lost Ark*, *Empire Strikes Back*, *The Big Chill*, and *Body Heat*, all in the span of, I think, five years.”

That surely sounded familiar. Kinberg now has 16 films in the pipeline, including new versions of *Murder on the Orient Express* and *Logan’s Run*. Those who’ve worked

with him say he’s almost always reachable and doesn’t seem to sleep. But Jennifer Lawrence got proof that he does. On the private jet back from Comic-Con, Kinberg zonked out cold while the cast played a very loud game of trivia. “Fassbender was shouting everything at the top of his lungs, and he got, like, 25 answers wrong in a row,” she says. “Simon slept through this entire thing with sunglasses on. He looked like *Weekend at Bernie’s*.” You can’t fault the guy. Being part of Taylor Swift’s squad is exhausting. ♦

Thoughts or questions? Tweet the writer @EWTimStack.



X-MEN: DAYS OF FUTURE PAST
2014
WRITER-PRODUCER



CINDERELLA
2015
PRODUCER



FANTASTIC FOUR
2015
WRITER-PRODUCER



THE MARTIAN
2015
PRODUCER



DEADPOOL
2016
PRODUCER

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

▶ REEL NEWS

Jurassic World sequel set for 2018 Will Bryce Dallas

Howard finally get some sensible shoes? **Emoji movie in**

the works at Sony Starring the red-dress lady, the heart-eyes cat, and the tap-dancing twins. (Just kidding. Maybe.)



▲ Rebecca Ferguson and Tom Cruise

Mission: Impossible Rogue Nation

STARRING

Tom Cruise, Simon Pegg, Jeremy Renner, Ving Rhames, Rebecca Ferguson, Alec Baldwin

DIRECTED BY

Christopher McQuarrie

RATING

PG-13

LENGTH

2 hrs., 12 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



OVER THE PAST 19 YEARS, Tom Cruise's *Mission: Impossible* movies have become synonymous with their star's fearless, adrenaline-rush stunts. Each installment in the series seems to showcase at least one top-this set piece where Cruise takes his life into his hands as if he were out to prove that there's still one old-school A-lister who's willing to go to the daredevil extremes that his peers pawn off on their stunt doubles. In the

previous chapter, 2011's *Ghost Protocol*, Cruise wowed audiences by hanging from the side of the world's tallest skyscraper, Dubai's Burj Khalifa, with the help of a pair of electrified adhesive gloves. Now, in the latest sequel, *Mission: Impossible Rogue Nation*, director Christopher McQuarrie understands that Cruise's signature without-a-net showstopper is what we're all primed for. And he wastes no time serving it up, opening the film with its biggest money shot, as Cruise sprints and leaps onto the wing of a Russian cargo plane speeding down a Minsk runway and proceeds to cling by his fingernails onto the side after it's taken flight. As he gets violently sucked into the hull (in a natty suit, no less) and parachutes out with a payload of bombs laced with VX nerve gas, all you can do is pick your jaw off your lap and grin

at the breathtakingly bananas spectacle you've just witnessed. Because, make no mistake about it, even at 53, Cruise is still Hollywood's hungriest leading man.

Regardless of whatever offscreen PR briar patches or onscreen missteps Cruise has weathered over the past decade, the *Mission: Impossible* films have remained the actor's safe harbor—his Teflon franchise. As Ethan Hunt, he'll always be embraced as a returning hero. Maybe that's because *M:I* is one of the few remaining series (along with 007) where slick globe-trotting derring-do is still appreciated. *Rogue Nation* may not be the best, the tightest, or even the most logically coherent *M:I* flick, but there should be more movies like it: relentlessly thrilling, smart entertainment for folks who can't tell the difference between Quicksilver and the Flash—and aren't particularly interested in trying to learn the difference, either.

After *Rogue Nation's* opening salvo, we quickly learn that these are dire times for Hunt and his top secret IMF posse (Jeremy Renner, Ving Rhames, and the comic-relief maestro Simon Pegg). The U.S. government, egged on by Alec Baldwin's CIA heavy, has gotten tired of Hunt's cavalier brand of espionage and has called for IMF's retirement. Of course, the team isn't about to start taking golf lessons without one last mission. Fortunately, one's provided thanks to a rogue terrorist organization called the Syndicate, led by a somewhat bland villain named Solomon Lane (*Prometheus's* Sean Harris). While on the run from the CIA, Hunt—now a spy in the cold—is captured by Lane's henchmen and rescued from a beating by a beautiful Syndicate badass named Ilsa (Swedish actress Rebecca Ferguson), who quickly slips away from



▲
Rebecca
Ferguson

Hunt and hightails it to Casablanca. Ilsa? Casablanca? Somewhere the Humphrey Bogart estate awaits its royalties.

Can Ilsa be trusted to work both sides against the middle while Hunt and his crew work their way up the Eurobaddie food chain to Lane and clear their names back at home? Cruise's franchise is too valuable to Paramount to ever put that question in doubt. But like all *Mission: Impossible* films (of which there's yet to be a dud), it's not so much about the outcome as it is the breathlessly thrilling journey Cruise takes us on to get there. **B+**

THIS FILM CONTAINS THE FOLLOWING:

- RS** RETINAL SCANS
- SC** SHIRTLESS CRUISE
- LTD** LIPSTICK THUMB DRIVE
- O** OPERA

RANKING IMPOSSIBLE ACTION SCENES



WILD



**Mission: Impossible—
Ghost Protocol** (2011)
Burj Khalifa
wall crawl ▲

Mission: Impossible III
(2006)
Skyscraper jump

**Mission: Impossible
Rogue Nation** (2015)
Cargo-plane ride

Mission: Impossible
(1996)
Chunnel bullet-
train chase

**Mission:
Impossible 2** (2000)
Skidding-car ballet



TAME



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META- CRITIC	ROTTEN TOMATOES	AVG.
A	AMY	80	85	97	87
B+	MR. HOLMES	76	67	87	77
B+	TRAINWRECK	71	75	85	77
B	ANT-MAN	80	64	79	74
C+	SOUTHPAW	82	56	54	64
B	PAPER TOWNS ▲	71	57	59	62
B-	MAGIC MIKE XXL	63	60	64	62
C+	MINIONS	68	56	54	59
B+	SAMBA	67	49	59	58
D+	PIXELS	48	27	19	31

BACK
ON THE BIG
SCREEN

Rick Springfield Rocks Meryl's World

The actor-musician best known for his '80s hit "Jessie's Girl" wants to disappear into his roles. In ***Ricki and the Flash*** (out Aug. 7), he gets the chance to do just that. **By Lynette Rice**

THE TROUBLE WITH being famous is that audiences often don't want you to be anyone else. "As a musician, you've always got to get past that for people," says Rick Springfield from the kitchen of his home in Malibu. "I'll never play 'Rick Springfield' other than on stage."

In *Ricki and the Flash*, Springfield, 65, does portray a rock guitarist, but that's about the only trait he shares with his character. The film, directed by Jonathan Demme (*Silence of the Lambs*), stars Meryl Streep as Ricki, a woman who essentially ditched her family decades earlier to pursue her dream of becoming a rock star. Now, years later, Ricki is the aging lead singer of a cover band; her daughter (Streep's real-life daughter Mamie Gummer) is unraveling; and Ricki's ex-husband (Kevin Kline) summons Ricki home, where she's forced to face the consequences of her choices.

To become Ricki's stalwart boyfriend, Greg, Springfield altered his appearance—growing out his graying hair and grayer beard—and even adjusted the way he held his guitar to look less like a star and more like an unobtrusive background player. All of which was more than fine with him. "That's what I want as an actor," he says.



Springfield began his career acting, most notably with a three-decade on-and-off stint as heart-throb Dr. Noah Drake on *General Hospital*. Since then, he's landed roles on *Californication* (where he played himself) and, this summer, on HBO's *True Detective*, as a slimy psychiatrist who gets his teeth knocked out by Colin Farrell.

Between gigs, he spends time tending to the fan base that has followed him ever since his 1981 megahit "Jessie's Girl." Once a year, Springfield hosts an intimate gathering at a Club Med in Florida to hang with his most ardent admirers (plenty of whom aren't women), enjoying music and just chatting about life. "What those fans want is more time with me, to sit and talk," says Springfield. (He used to host cruises until he began worrying about "the petri-dish element of those floating hotels.") "They ask about my family, about me growing up, about how I became a musician, what are the struggles—all that kind of thing rather than, you know, whether I wear boxers or briefs."

He was on the road performing for those fans when he got the call about the movie. "Jonathan was adamant that the person who played this part be authentically great on the guitar," Streep says via email. "There was already one actor on the set who couldn't play worth a damn—me—and there really couldn't be two. So he started by looking at guitar players who could act, in addition to actors who could play. Rick was so clearly playing deeply in both fields that there was no question in the room when he swayed the jury."

While shooting on location in New York, Springfield found an easy rapport with Streep and even gave her a few strumming lessons. (Their onscreen band, featuring Streep on lead vocals, performs 12 songs during the movie.) "Working with him was the way it is with the best people: effortless, no big weird ego, no big drama, no big needs, no diva bulls---, just pure pleasure," Streep says. "Also, for me, a healthy component of awe... To watch him



◀ Shell Kepler and Rick Springfield on *General Hospital* in 1982



▼ Springfield and Meryl Streep in *Ricki and the Flash*

play—in the breaks [during filming]—every song by every rock artist that anyone could bring to mind... He and the boys would pick up a riff and fly with it. It was the most fun I've ever had on a set. I didn't want it to end."

The feeling was mutual for her costar. "I don't have any qualms about it being my film," he says. "It's

her film. She's in every scene, she's incredible, and she totally brings the rock thing." The cherry on the top of that experience would be if the cachet of starring opposite Streep opens up more acting opportunities for him, especially on the small screen.

"There's such great writing in TV now," he says. "In the '70s there was occasionally a good *Rockford Files*, but it was pretty hideous writing. Even then I'd roll my eyes and go, 'Seriously, this was pretty crappy.' And now it's so amazing. I mean, the *True Detective* thing I'm doing, it's freaking off-the-charts. It's the antithesis of 'Rick Springfield.'" With luck, and more roles like that, people will finally let him become someone else, someone more than famous.

“
TO WATCH RICK PLAY EVERY
ROCK SONG THAT ANYONE COULD
BRING TO MIND WAS THE
MOST FUN I'VE EVER HAD ON
A SET. I DIDN'T WANT IT TO END.”

—MERYL STREEP



Shaun the Sheep Movie

DIRECTED BY Mark Burton and Richard Starzak

RATING PG | **LENGTH** 1 hr., 26 mins.

REVIEW BY Joe McGovern @jmcgvrn

▶ **LIFE AS A SHEEP** isn't too bad, just so long as it includes occasional bursts of irony and adventure. That's the message delivered by the clever people at the Claymation studio Aardman, makers of *Wallace & Gromit*, who, like the cotton-ball characters of their newest film, pride themselves on a certain humble, workmanlike efficiency. Based on a British TV show, *Shaun the Sheep Movie* is about a flock of said creatures who travel to the Big City to rescue their amnesia-stricken farmer. In a bold move that pays off, the movie jettisons dialogue altogether (see sidebar) and tells its whole story through barn-animal noises, goofy sound effects, and sight gags so silly they'd make Benny Hill spin in sped-up ecstasy. The effect is contagiously cute. Disguised in human clothes, the sheep score reservations at a fancy restaurant, only to eat the menus. A dog in surgical scrubs is about to perform open-heart surgery on a man—it makes sense in context—but gets distracted by the delicious-looking femur of a skeleton model in the operating room.

As with many in the genre, the movie's animated adrenaline wears off after about an hour. But even with its stream of visual puns, there's no denying its humongous bleating heart. In one sweet scene, the animals in a rescue shelter primp for the arrival of prospective new pet owners. The turtle polishes his shell; the snaggletoothed dog combs his matted hair. And the cat in a cone collar—with amusing delusions of Hannibal Lecter—attempts to squeeze out a smile. You won't have any such difficulty. **A-**

GREAT MOVIES WITH FEW WORDS

Five more films that are sure to leave you speechless



THE RED BALLOON 1956

This nonverbal tale of friendship won an Oscar—for Best Original Screenplay.



MON ONCLE 1958

Visual comedy has rarely been funnier than in Jacques Tati's wonderful fable.



THE TRIPLETS OF BELLEVILLE 2003

An intoxicating song powers the plot of this dark, twisted animated fantasy.



ALL IS LOST 2013

Robert Redford is alone on his sinking boat with no one to hear him scream.



THE TRIBE 2015

In theaters now, this drama takes place at a boarding school for deaf students.

Vacation

STARRING Ed Helms, Christina Applegate

DIRECTED BY Jonathan Goldstein and John Francis Daley

RATING R | **LENGTH** 1 hr., 38 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ **AS A CHILD** of the '80s, I'll admit to being a bit overprotective of the cinematic touchstones of my youth. Take *National Lampoon's Vacation*, which came out in 1983 and was written by the late great John Hughes. Three decades on, that road-trip comedy remains a near-perfect mix of banana-peel slapstick, taboo raunch, and feel-good family sentiment. Trying to improve it is pointless. Then again, maybe that was never the goal. Written and directed by Jonathan Goldstein and John Francis Daley, the new *Vacation* is both better than I'd feared and not as hilarious as I'd hoped. It's intermittently funny and instantly forgettable. With the same dorky brand of sincerity he brought to *The Office*, Ed Helms is the best thing in the film as Rusty Griswold, the grown-up son from the original, now an oblivious paterfamilias who could find the sunny side of any rotten egg that life or his resigned wife (Christina Applegate) or his bickering sons (Skyler Gisondo and Steele Stebbins) might hurl his way. He's a middle-aged, middle-American pushover. Eager to bring his dysfunctional clan closer together, Rusty decides to re-create the same 2,500-mile odyssey to Walley World that he took with his parents 32 years earlier. Like then, he's met at every detour by horrors and humiliations (the best of which, like a dip in a sewage-festooned hot spring, are spoiled in the trailer). What's missing is the pent-up anger that simmered behind Chevy Chase's doofus grin. His Clark was always on the verge of a nuclear-family meltdown. Helms lacks Chase's passive-aggressive edginess. The new *Vacation* isn't bad in the same way *Poltergeist* was earlier this year. But if the studios insist on plundering their Reagan-era vaults for "new" ideas, they should aim higher. **B-**



▶ Christina Applegate and Ed Helms

▼ Jesse Eisenberg and Jason Segel



The End of the Tour

STARRING

Jesse Eisenberg, Jason Segel, Joan Cusack, Anna Chlumsky

DIRECTED BY

James Ponsoldt

RATING

R

LENGTH

1 hr., 46 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty

▶ **BELIEVE IT OR NOT**, there was a time when highbrow authors were seen as celebrities. Back in the '60s, John Cheever, James Baldwin, and J.D. Salinger all appeared on the cover of *Time* magazine. Meanwhile, novelists like Truman Capote and Gore Vidal became fixtures on Johnny Carson's *Tonight Show* couch, dropping bons mots on the masses. But somewhere along the way, serious writers of Big Ideas were relegated to the pop culture remainder bin—for the most part, they were no longer meant to be seen or heard, just read. If that. That was still the case by 1996, when David Foster Wallace became a publishing sensation with the release of his epic 1,079-page novel, *Infinite Jest*. At the time, David Lipsky, a hungry *Rolling Stone* reporter, persuaded his editor to greenlight an in-depth interview with the brilliant and stand-offish 34-year-old literary wonder boy during his press tour for the book. It was an assignment that Lipsky would later call the best conversation he'd ever had. Now, seven years after Wallace's suicide, Lipsky's memoir about their five days together on the road has been adapted into James Ponsoldt's thoughtful and deeply affecting indie, *The End of the Tour*.

Lipsky is played by that whippet of neuroses, Jesse Eisenberg. And the casting is both spot-on and *too* on the nose. We've seen Eisenberg play these kinds of twitchy, socially awkward

characters before, but along with his Mark Zuckerberg in *The Social Network*, this may be his most articulated variation on it. The real revelation (an overused word, but it truly applies here) is Jason Segel as Wallace. Segel is best known for his work in Judd Apatow's comedies, but as the guarded, self-conscious author, he reveals a side he's never shared before. He's remarkable. Segel uses his rangy build and Wallace's signature bandannas as armor—you can see him trying to shrink and hide from the world. Despite his soaring talent, Wallace seemed to be petrified of fame, fearing that he would be consumed by its embrace.

The End of the Tour is a road movie. The Mutt-and-Jeff duo zip through the Midwest in a rental car, stopping for junk food and swapping observations about high and low culture. But bubbling beneath the surface of their bull sessions is Lipsky's competitive jealousy and Wallace's paralyzing distrust of not being the narrator of his own biography. Like *Almost Famous*, Ponsoldt's film gets at something deep and true about the journalist/subject dynamic and the phony intimacy and tiny betrayals implicit in it. It's a profoundly moving story about a towering talent who seemed to feel too much and judge himself too harshly to stick around for long. What a shame. **A-**



HOW TO PRETEND YOU'VE READ INFINITE JEST

Fact: Most people who own David Foster Wallace's 1,079-page magnum opus haven't finished it. But with *The End of the Tour*, it'll reemerge as a topic of conversation. Impress your bookish friends with the novel's main talking points. You should also read it for real...eventually.

▶ The Title

"Infinite jest" has three meanings: It's a *Hamlet* quote, the name of a fictional movie that's impossible to stop watching, and a reference to our culture of constant entertainment.

▶ The Endnotes

The novel's infamous endnotes jar you by making you flip back and forth, underscoring Wallace's critique of nonstop distraction.

▶ The Humor

One of the book's best throwaway jokes is its zany capitalist zodiac. In a dystopian future, brands subsidize time itself, marking years as the Year of the Whopper and the Year of the Trial-Size Dove Bar.

▶ The Best Scene

Many readers agree on a standout moment: Students play a game called Eschaton—a mash-up of Model U.N., tennis, and calculus—that ends in broken bones, tears, and hilarity.

—Christian Holub

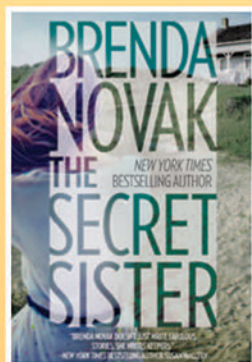
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...stunning
psychological thriller.



...extraordinary tale
of love and sacrifice.



...haunting tale of
family secrets.

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How to Make the World's Ultimate *Star Wars* X-wing... With LEGOs

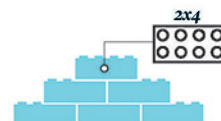
You'll never look at those tiny plastic blocks the same way again. Narrated by Jason Bateman, the new documentary **A LEGO Brickumentary** (out July 31) dives into how a Danish toy maker built a global interlocking empire with a little help from LEGO superfans, including filmmakers who create epic stop-motion movies and a psychologist who pioneered LEGO therapy for autistic children. The doc examines innovative AFOLs (adult fans of LEGO) around the world who have dedicated their lives to bricks, and showcases some of the craziest creations, including a 200,000-piece replica of the elven outpost of Rivendell from the *Lord of the Rings* trilogy and a life-size *Star Wars* X-wing fighter. And we have the staggering numbers to prove it. By Devan Coggan

LEGO FACTS



100+

LEGO pieces for every
person on the planet



915,103,765

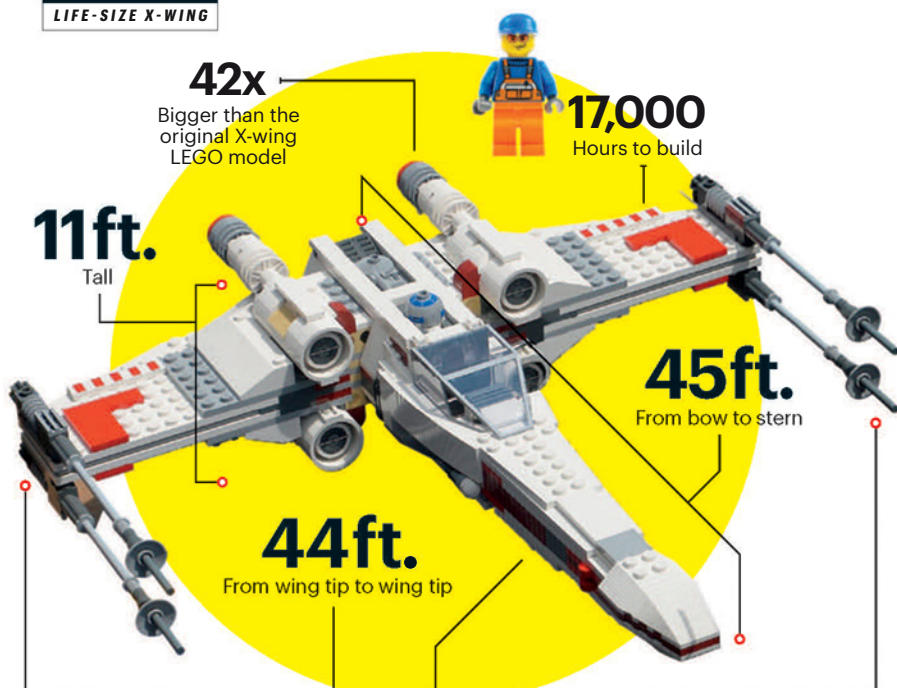
No. of combos possible with
six 2x4 pieces



100,000

Pieces made by
LEGO every minute

LIFE-SIZE X-WING



44,000 lbs.

Or 3x the weight of a T. rex

▶
Marlon
Brando in
1951's *A
Streetcar
Named
Desire*



ALSO PLAYING

Best of Enemies R, 1 HR., 27 MINS.

Heading into the 1968 presidential election, ABC was a third-place network. To spice up ratings for the conventions, it hired two partisan pit bulls—William F. Buckley Jr. on the right and Gore Vidal on the left—to spar in a series of debates that quickly spiraled into insults and threats of physical violence. This deliciously feisty doc contextualizes their verbal brawls and the odd love-hate (mostly hate) rivalry between two men who seemed able to regard their own sense of heroism only through the other's villainy. **A-**

—Chris Nashawaty
L

Extinction R, 1 HR., 53 MINS.

Nine years after a zombie apocalypse, the feuding survivors (Matthew Fox, Jeffrey Donovan) have holed up in a frozen town with a 9-year-old girl caught between them—until the monsters return, bigger and badder than ever. Director Miguel Ángel Vivas tries to add a family-drama twist to an otherwise standard survival story, but the characters aren't complex enough (and the secrets aren't explosive enough) to elevate this beyond a basic zombie flick. **C**

—Devan Coggan
L I V

Listen to Me Marlon NR, 1 HR., 40 MINS.

He died in 2004, but Marlon Brando's 300 hours of audio recordings serve as narration for this unorthodox documentary on his life. The tone is both worshipful—justifiably, per film clips of his nuclear-wattage sexuality—and critical, examining family tragedies (including his daughter's suicide) and his obesity. At one point he performs self-hypnosis for weight loss. And occasionally we see a pixelated version of his face (he had it digitized in the '80s) uttering raspy proverbs about fame. A wondrously sly, moving, odd portrait—perfectly befitting its subject. **A**

—Joe McGovern
L

Two Step NR, 1 HR., 35 MINS.

In an anonymous Texas border town, expelled college kid James (Sky Moore) inherits some money from his recently deceased grandmother, thus kicking off a series of entanglements with a nosy neighbor (Beth Broderick) and a fresh-out-of-prison con man (James Landry Hébert). Writer-director Alex R. Johnson's feature debut uses Southern Gothic simmer to heat up what is otherwise a typical gun-and-bag-of-money crime tale, though Hébert's terrifyingly electric performance keeps the heat turned up enough to make the bloody climax feel like relief. **B**

—Kyle Anderson
L

THE SOAPBOX



CHRIS FARLEY: UNDERRATED MOVIE STAR

As the new documentary *I Am Chris Farley* (out July 31) illustrates, the late comedian's legacy will remain tethered to *SNL*. But Farley's work on the big screen has always deserved more credit. The film—skillfully helmed by Brent Hodge and Derik Murray and featuring talking-head testimonials from family members, friends, and costars such as Mike Myers and Bob Odenkirk—heralds *Tommy Boy* as definitive and notes how winning a romantic lead Farley is in *Coneheads*. But like Jim Carrey, Farley's physical commitment to his characters was borderline transcendent, and it allowed him to elevate middling material like *Black Sheep* and *Beverly Hills Ninja*. That level of focused intensity should have carried him through his great unmade passion project: a biopic of silent-era slapstick Fatty Arbuckle. *SNL* characters like Matt Foley will live forever, but Farley should be granted just as much credit for gamely carrying bad films on his broad shoulders. **B+**

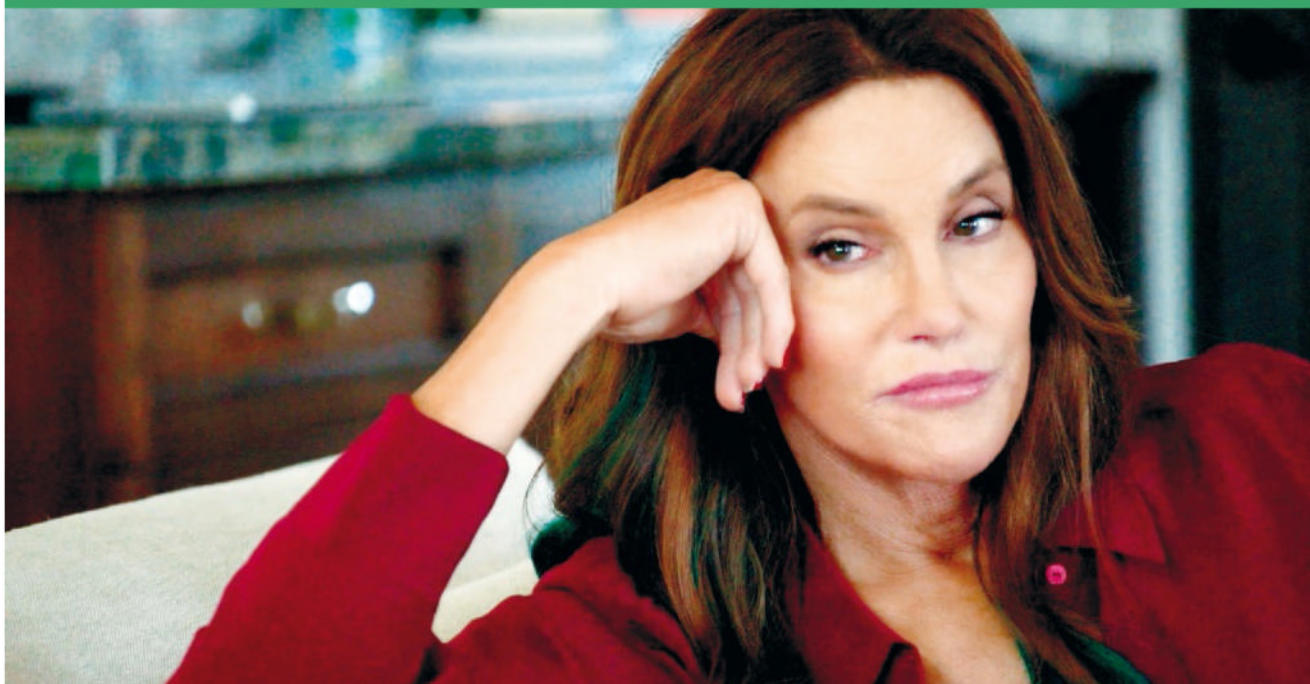
—Kyle Anderson **V**

TV

▶ LOGLINES

Ed Sheeran Goes Medieval The singer-songwriter has landed a recurring role on FX's period drama *The Bastard Executioner*. **Call Liam Neesons!** Comedy Central's *Key & Peele* will end after its currently airing fifth season.

EDITED BY AMY WILKINSON @amymwilk



▲ Caitlyn Jenner

I Am Cait

DAY	TIME	NETWORK	REVIEW BY
Sundays	8 p.m.	E!	Melissa Maerz @MsMelissaMaerz



WHAT'S THE "RIGHT WAY" to make a docuseries about Caitlyn Jenner? Maybe there is none. When E! debuted *I Am Cait* on July 26, the same critics who feared that a show about the world's most famous transgender woman might be exploitative ended up complaining that the tone was too reverent. Even NPR called it boring! Maybe after decades of watching TV shows that largely limited transgender women to the roles of prostitutes, serial killers, and bullied saints, it's hard to know what to make of one that features a transgender woman who's relatively normal and drama-free, considering that she belongs to a family that built its brand with help from the

O.J. Simpson trial, a sex tape, and a salacious reality TV show.

I Am Cait is a surprisingly thoughtful series, especially for a *Keeping Up With the Kardashians* by-product. It begins with Caitlyn awaking at 4:32 a.m., troubled by the violence that plagues transgender people, anxious about the fact that her own show will either help or hurt them. "Am I going to project the right image?" she says. "I hope I get it right." She acknowledges that she's an unlikely spokesperson for the community, considering the privileges she's enjoyed in her life, and although we see her hanging out with Kanye West and fretting about the paparazzi, the show's best scenes are the most ordinary ones. Watching her spend time with her mother, Esther, and her sisters, Pam and Lisa, is a moving experience. This

▼ Craig Robinson



Mr. Robinson

DATE Debuts Aug. 5 | TIME 9 p.m. | NETWORK NBC

REVIEW BY Jeff Jensen @EWDocJensen

is an incredibly loving, nonjudgmental family, one that jokes easily with Caitlyn about her newfound need for sports bras but also takes her transition seriously. No one shames Caitlyn for becoming the woman she's always been inside, even if it's hard for them to see her changed from the person they once knew. Together, the family meets with a therapist, who answers Esther's questions about Caitlyn's transition, likely teaching viewers something in the process. No one corrects Esther when she refers to Caitlyn as "Bruce" or "him." *I Am Cait* isn't a lecture about acceptance—it's an open discussion, one that makes room for messy emotions on all sides. "It's a lot of getting used to," says Esther. "But I will. *I will.*"

Granted, the show doesn't always sustain that lofty tone. This is E!, not PBS, and the producers seem to think transgender equality means playing up Caitlyn's hotness, just as they would with any cisgender woman. The cinematography relies too much on soft focus, robbing the series of a certain gravitas by making it look like a fashion-mag cover shoot. It's frustrating when Caitlyn is making an important point, only to have the cameras pan away from her face to focus on her manicure. And it's depressing when Kylie Jenner brings teal hair extensions to her first meeting with Caitlyn, using a poignant moment as an excuse to plug her line of clip-in hair. *I Am Cait* is still finding the right balance between education and entertainment, but even the vapid attention to her glamorous lifestyle feels important somehow. It's a good reminder that being transgender isn't what makes her different from the rest of us. It's being a celebrity that does. **B+**

► **MR. ROBINSON GREETs** you with a bawdy bear hug of good-natured naughty comedy courtesy of its effortlessly funny star, *Hot Tub Time Machine*'s Craig Robinson. We find him playing keyboards and crooning a double-entendre-laced ditty called "Chocolate Muffins" with his band, the Nasty Delicious. "I will mix your batter with my wooden spoon," he sings. "When I say 'preheat,' you say 'oven'/Preheat!/Oven!" Everyone plays along and laughs; so do we.

If *Mr. Robinson* were only moments like this, it might really cook. This six-episode set belongs to that tradition of TV laughter that tries to turn a comedian's life (Robinson really does have a band called the Nasty Delicious) into a star vehicle with a sitcomish storytelling engine. At best, you get something inventive and transcendent like *Seinfeld*; at worst, you get something watery and forgettable like...um...oh, yeah! *Mulaney*. *Mr. Robinson* aspires to something like *Welcome Back, Kotter*—he takes a job teaching music at his old high school to earn cash *and* score with a fellow alum-turned-teacher (Meagan Good)—but the series lands somewhere close to...um...what was that show again?

Robinson, for his part, is loose and sharp and wise to the needs of a scene. He gives great banter, and his friendly persona warms everything stale about the storytelling. Yet "warms" isn't the same as "freshens." You've seen these stories before. The one about auditioning for a record exec. The one about saving the music program. The one where someone babysits a dog and it runs away. The few worthwhile themes are subverted by absurd, borderline-racist characterizations and ribald pop-culture-referencing dialogue that tries way too hard. Here's to you, Mr. Robinson: You deserve better. **C-**



WHERE ROBINSON REALLY ROCKS

THE OFFICE
Darryl showcased Robinson's range and depth, from sly subversion to sweet romanticism.

THIS IS THE END
He plays a randier, loonier version of himself in Seth Rogen's meta-pocalypse comedy.

BROOKLYN NINE-NINE
Robinson steals scenes—and cars—as the Pontiac Bandit, a smooth-talking criminal.

Be an Angel for Animals

ALWAYS ADOPT. NEVER BUY.



Save a life by adopting from an animal shelter, and always give your animal companions the love and care that they deserve.

Yvonne Strahovski
WITH CHAZZIE & WILBUR, FOR

PETA





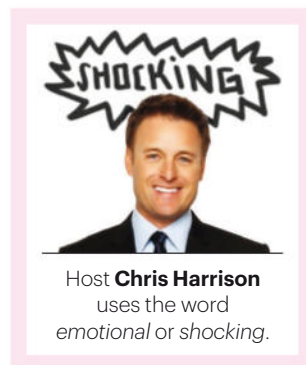
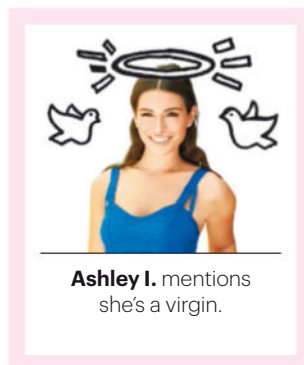
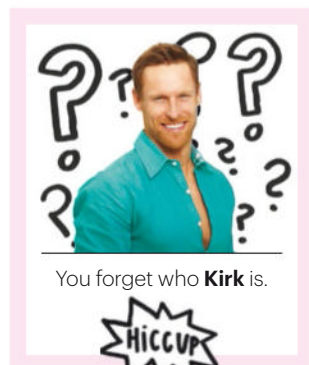
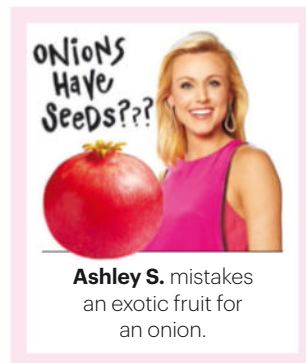
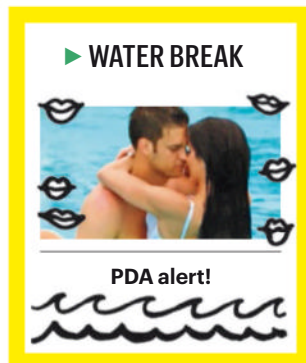
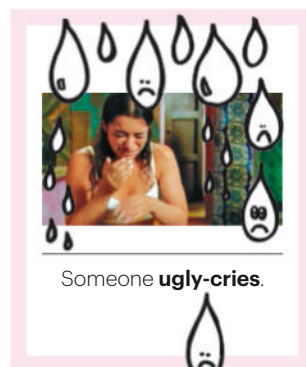
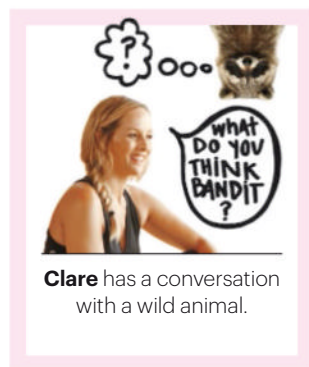
Bachelor in Paradise: The Drinking Game





IT JUST DOESN'T PAY TO be "the other guy." In *The Bachelorette*'s July 27 season finale, Kaitlyn Bristowe handed her final rose to personal trainer Shawn Booth—leaving software sales exec Nick Viall a two-time runner-up on ABC's dating-competition series. And with another (maybe?) fairy-tale ending in the books, we now turn our attention to the important business of sobbing, skinny-dipping, and snogging on a new season of *Bachelor in Paradise* (Aug. 2, 8 p.m.). Let's toast its return with a rose-centric round or two. (Do drink responsibly—nobody likes a drunk on the first night.)

► TAKE A SIP WHEN...



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Humanizing Mr. Robot

At the heart of *Mr. Robot*—the surprise summer hit (and maybe the most surprising USA series ever)—is **Rami Malek**, who stars as the morphine-abusing, possibly insane computer whiz Elliot. The 34-year-old actor talks to EW about befriending Christian Slater, staying sane through acting, and the joys of being blindsided. **By Kevin P. Sullivan**

You and costar Christian Slater have such an easy rapport. How did you build that?

RAMI MALEK The first time we shot a scene together was on the Ferris wheel in Coney Island. There was something nice about just sitting on the Ferris wheel in between takes, talking. I got to know him personally [rather] than as just an actor, right off the bat. I think that's why we've become so close.

How did you get into acting?

I spent a lot of time alone as a kid, creating characters and doing voices in my room, and I thought to myself, "I'm either going to go absolutely nuts or I'm going to find something to put that energy into."

You've worked with some greats: Tom Hanks in *Larry Crowne* and Joaquin Phoenix and Philip Seymour Hoffman in *The Master*. What did you take away from those experiences?

[It's amazing] when you get to meet

them in person and see how different they are from the roles they've played, and watch how deep they can go. That's something I always aspire to.

What's the biggest challenge playing a complex character like Elliot?

He can go down a really dark rabbit hole every once in a while. So I just try to pull him out of that and not make him alienating but instead someone who is relatable and has redeeming qualities.

Much of what we learn about Elliot's inner workings is relayed through voice-over. Is it daunting to record so much narration after the fact?

It's fun. I try to do it almost immediately after we're done shooting an episode so that everything is still fresh in my head.

What twist shocked you the most?

Getting pushed off the pier was one I didn't see coming. But I've come to realize that [creator Sam Esmail's] intentions have a long-term impact. Everything happens for a reason.

How much do you know about where the plot is headed?

I'm not as aware as sometimes I'd like to be. There's something really great about being caught off guard every week!

IT WILL BE INTERESTING WATCHING ELLIOT TRY TO COMPOSE HIMSELF AND FORMULATE A NEW PLAN AS HIS WORLD IS CRUMBLING AROUND HIM.

PHOTOGRAPH BY MICHAEL MULLER

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



Series Debut

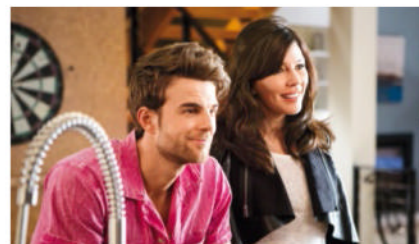
DIFFICULT PEOPLE

WEDNESDAY, AUG. 5 | STREAMING | HULU

Difficult People is a comedian's comedy. Executive-produced by Amy Poehler and Dave Becky (*Louie*), it was created by real-life funny person Julie Klausner, who stars with Billy Eichner (*Billy on the Street*) as they play fictionalized versions of themselves, alongside guests like Kate McKinnon and Rachel Dratch. "Julie" and "Billy" are two caustic New Yorkers who do stand-up about Katherine McPhee's dogs, obsess over how much Twitter loves them ("Andy Richter fav'd me!"), and annoy everyone except each other. They might annoy you, too. They're shrill, narcissistic, and a little too fond of punchlines about semi-obscure celebs. Whether you appreciate their humor will depend on whether you know what Julie's talking about when she sighs, "I've just come to accept that it's Charlyne Yi's year." But at a time when the world is overrun with Twitter-infatuated part-time comedians, this portrait of fame-thirsty New Yorkers is spot-on, and often very funny. They could be this generation's *Will and Grace*. **B+** —Melissa Maerz

MUST WATCH OF THE WEEK

MONDAY AUGUST 3



Series Debut

Significant Mother

9:30-10PM | THE CW

The comedy kicks off with protagonist Nate (Josh Zuckerman) returning from a business trip to find his mother with—like, *with*—his lothario buddy Jimmy (Nathaniel Buzolic). Welcome home! Lucky for us (though not so lucky for Nate), Buzolic imbues his could-be stepfather with an easy charm that makes him a standout. As for the titular mom, Lydia (Krista Allen), her squeaky-voiced panic grows tiring after the initial shock, and Dad's (Jonathan Silverman) jealousy is more forced than funny. But despite all that, the dialogue is snappy enough, and the central bromance feels close to real. This freshman outing might just need time to mature. **C+** —Nia Howe-Smith

TUESDAY AUGUST 4



Series Debut

West Texas Investors Club

10-11PM | CNBC

There are no sharks in Midland, Tex., but there is something even scarier: a cigar-chewing, beer-swilling man named Rooster McConaughy. Yep, the self-made multi-millionaire brother of Matthew has a *Shark Tank*-style show where he and partner Butch Gilliam field pitches from hopeful (and sometimes sweaty) entrepreneurs. "We really grill the person more than the idea," McConaughy says. "We wanna know, why do they want so damn much?" Intimidation is key, he adds: "Why would you want to be in business with some chickens---?" As for the odds that his famous sibling shows up? "He might not want nothing to do with it. Or he might be crazy about it! Who knows? If he wants to pitch an idea, that'd be fine—he's got some good ones!"

TUESDAY AUGUST 4 (cont.)



► CMA Music Festival: Country's Night to Rock

8-11PM | ABC

Little Big Town are returning to host the extravaganza, but this time they've got something new: a breakthrough hit. "Girl Crush" has brought the band mainstream fame, and singer-guitarist Phillip Sweet says the proof is in the festival (which taped in early June). "It blew my mind to see how the crowd reacted," he tells EW. "They just erupted—the entire stadium was lit up with phones. I got chills up my spine." They won't be the only artists lighting up the telecast: Brad Paisley, Rascal Flatts, and Dierks Bentley are also among the night's many headliners. Yet Sweet warns that not everything went well. "When we picked Luke Bryan up for an interview, we ran our golf cart into his tour bus and put a dent in it! But he laughed it off."

► Zoo

9-10PM | CBS

Mitch and Chloe head to Brazil to solve the bat problem. You don't even guano know what happens next.

Season Premiere

► Playing House

10-11PM | USA

A doc about Hugh Laurie's breakout role on *House*... doesn't exist. But this charming comedy does!

► Back on Board: Greg Louganis

10-11:30PM | HBO

A profile of the diver and activist who won four Olympic gold medals. According to my math, that's four more gold medals than me!

WEDNESDAY AUGUST 5

► The Carbonaro Effect

10-10:30PM | TRUTV

In last week's premiere, magician prankster Michael Carbonaro tricked someone into believing that she'd come across an actual alien. It wasn't just a clever stunt, it also exposed how much we as humans are prepared to believe; the woman was in tears. It was great TV. Tonight's episode is, by comparison, much milder. How mild? In the first segment, Carbonaro dresses up like a dentist and tinkers with people's fillings. As far as entertainment goes, it rivals an actual dental checkup. His next round, done at an art gallery, is barely better, but it's worth sticking around for his grand finale, where he gets a woman to think she's seen a dead man walking. **B-**



WEDNESDAY AUGUST 5



Season Premiere

► America's Next Top Model

8-9PM | THE CW

The models walk the runway in L.A., making them L.A.'s only pedestrians.

Season Finale

► Deutschland 83

11PM-MIDNIGHT

SUNDANCETV

Upon completion, you will earn three out of nine required foreign-language credits.



Series Finale

► The Game

10-11PM | BET

As the long-running dramedy comes to an end, creator Mara Brock Akil promises more than the return of Melanie and Derwin (Tia Mowry and Pooch Hall). "Yes, we drop in on their lives to see where they are, and if they're going to make it," she says. "But we also got some actual football into the finale!" Whether everyone will have a happy ending is another matter. "Not everything will be tied up neatly," she hints. "They'll ask themselves, What is success? Maybe it's different from what they first thought it was."

THURSDAY AUGUST 6

Season Premiere

► Project Runway

9-10:30PM | LIFETIME

Fourteen seasons in, most shows can be forgiven for defaulting to an "ain't broke, don't fix it" mentality, but the new season of Lifetime's clothing-design series will feature something unprecedented: a seriously pissed-off Tim Gunn. "I actually lose it in the workroom one episode with every one of the designers individually," Gunn says. "It's not pretty. It woke them up, I'm happy to say." But what does an angry Tim Gunn look like? "I certainly don't scream or throw things," he says. "I just don't respond well to excuses." So make it work...or else. —Kevin P. Sullivan



THURSDAY AUGUST 6 (cont.)



Series Finale

► The Daily Show With Jon Stewart

11-11:30PM | COMEDY CENTRAL

Fear not: Despite prior reports, Jon Stewart won't be spending his final *Daily Show* with a certain creatively coiffed presidential candidate. "Donald Trump is not coming on the show," exec producer Jen Flanz promises. So then what should we expect when the revered host ends his 16-year run? Will he be getting a visit from old pals—Stephen Colbert, say, or Steve Carell? Teases Flanz: "Let's just say that if there are people who you'd like to see say goodbye to Jon, they might be coming." Flanz adds that the cast and crew will be watching the finale with their boss when it airs. "We'll all be somewhere where I assume there'll be drinks a-flowing. We just hope there's no breaking news that night. That'd really mess with our plans!"

FRIDAY AUGUST 7

Series Debut

► Club de Cuervos

STREAMING | NETFLIX

Upon completion of this Spanish-language soccer drama, you will earn three more foreign-language credits.

Season Premiere

► Human Resources

10-10:30PM | PIVOT

An employee from Canada is trying to fit in at the New Jersey offices, but he keeps getting confused because everyone keeps calling that Bruce guy "the Boss."

► Strike Back

10-11PM | CINEMAX

The team deals with the aftermath of the British embassy bombing. That sounds bloody awful.

► The Comment Section

10:30-11PM | E!

As online forums get meaner and meaner, some people might prefer to leave them altogether. Not Michael Kosta. As host of *The Comment Section* (exec-produced by Joel McHale), the comedian will dive headfirst into the worst depths of the Internet to unearth the craziest things said about the week's top news stories, à la *The Soup*. Anyone with experience in a comments section knows it can get pretty dark down there, but that's exactly why Kosta finds it so fascinating. "In real life people are pretty moderate—they live in the gray area that is life," he says. "But for commenters, it's black or it's white. There's no restraint! It's just so extreme." —Christian Holub



SATURDAY AUGUST 8



Series Debut

► Funny or Die Presents America's Next Weatherman

11PM-MIDNIGHT | TBS

Turns out watching meteorology-obsessed contestants duke it out is about as exciting as watching the day's forecast. As host, deadpan comedian Matt Oberg does add a bit of wacky flair, and the challenges—which include seeing who can hold a spiked microphone above a balloon the longest—are occasionally amusing in their absurdity. But the competitors take their challenges so seriously (two even break down in tears) that the hour-long pilot comes off as your usual Mark Burnett-produced reality competition *without* the added humor you'd expect from a collaboration with Funny or Die. **C** —Ariana Bacile

SUNDAY AUGUST 9

► Welcome to Sweden

8-9PM | NBC

Upon completion, you will fully satisfy your foreign-language requirement. Congrats, WTW class of 2015!

► The Last Ship

9-10PM | TNT

Chandler encounters a gang of dangerous children. They're known on the streets as "One Direction fans."

► Ballers

10-10:30PM | HBO

Charles uses his football skills at the car dealership. Sounds like a gas!

► True Detective

9-10:30PM | HBO

Is *True Detective* good? Is it bad? And what's the difference if you can't stop watching? Nic Pizzolatto's noir has taken a hit in buzz and respect this year thanks to some truly bad dialogue ("Blue balls in your heart," anyone?) and the fact that most people can't tell what's going on anyway. Yet the series still has a strange hold on us. Maybe it's the impressive back-bending Colin Farrell and Rachel McAdams do to rise above the material, or the perverse thrill of seeing what crazy thing Pizzolatto will make Vince Vaughn say next. Or maybe it was that orgy scene. Whatever the reason, we'll be watching the finale—even if it's through our fingers.



SEASON FINALE

Music

EDITED BY KEVIN O'DONNELL @ODtron

▶ NOTEWORTHY

Selena Gomez returns with *Revival*, out Oct. 9. **Billy Corgan**

says **Smashing Pumpkins** are nearly done with “radical”

record, slated for 2016. **Little Big Town** nix more tour dates

after singer **Jimmy Westbrook**’s surgery for a vocal polyp.



▲ Nels Cline, John Stirratt, Jeff Tweedy, Glenn Kotche, Mikael Jorgensen, and Pat Sansone

Wilco



TITLE
Star Wars

LABEL
dBpm

GENRE
Rock

REVIEW BY
Kyle Anderson @KyleAEW



NO, WILCO'S ninth LP isn't a concept album about Wookiees, but it does sound an awful lot like a band playing fast and loose in a garage in Mos Eisley. Since the 2002 release of the watershed alt-art masterpiece *Yankee Hotel Foxtrot*, Wilco gradually drifted away from their headier tendencies and settled into a dad-rock express lane. But *Star Wars* (released as a surprise and given away on the band's website; physical copies land later this month) delivers on the promise of 2011's *The Whole Love*, which revived frontman Jeff Tweedy's spacey,

noisy niches. Tiny traces of Wilco's alt-country roots remain, and the little bits of folk Americana provide enough of a gravitational pull to keep the escalating squiggles on “You Satellite” and “Cold Slope” from being sucked into the atmosphere. Even the chugging almost-anthem “Random Name Generator” and the buzzing campfire lullaby “Taste the Ceiling” strike a keen balance between earthbound melody and celestial experimentation.

At its weirdest and fuzziest moments, *Star Wars* retains an infectious joie de vivre—it's the sound of dudes who love tapping into one another's talent and humanity. Wilco have often been referred to as “the American Radiohead,” but they are better than that descriptor—Radiohead never sound like they're having this much fun. **A-**

BEST TRACKS “Random Name Generator” A groovy blast of strutting space rock | “Magnetized” A pretty, slow-burning bit of album-closing psychedelia

New Kids on the Hip-Hop Block

In a year that has seen an abundance of game-changing albums by the likes of Kendrick Lamar, A\$AP Rocky, and Drake, the next wave of rappers are preparing to take their seats at the table. Each of these four rhyme-slingers may have a different style—but all are bound for greatness. By Kyle Anderson

Silentó

AGE 17

LOCATION Atlanta

VIBE High school pep-rally pop-rap.

KILLER SONG The kinetically sticky left-field smash “Watch Me (Whip/Nae Nae).”

WHY HE MATTERS

What’s better than a novelty dance? How about *all* the novelty dances? His viral “Watch Me” might be his sole single, but his infectious energy and skills at social media (part of the song’s success is due to fans who have made their own dance videos to his track) turned him into an instant player at the nexus of YouTube pop and blockbuster rap.

Fetty Wap

AGE 25

LOCATION Paterson, N.J.

VIBE Deceptively sweet Trap&B.

KILLER SONG “Trap Queen” is the hit, but Fetty flexes his muscles best on the bouncy, futuristic strip-club classic “679.”

WHY HE MATTERS

“Trap Queen” takes gangsta grime and makes it radio-ready. Considering it’s an anthem about the drug trade, Fetty is as subversive a star as we have on the Hot 100.

Vince Staples

AGE 22

LOCATION Long Beach, Calif.

VIBE A detail-oriented, openhearted novelist of the streets. He’s the James Joyce of SoCal hip-hop.

KILLER SONG His epic debut, *Summertime ‘06*, should be listened to as a complete cinematic experience, but the nihilistic end-of-days banger “Jump Off the Roof” shows off Vince’s skills best.

WHY HE MATTERS

A bubbling fountain of electric charisma and a consummate student of the game, Staples is a veritable hip-hop Voltron: righteous like Kendrick, experimental like Kanye, charming like Jay Z.

DeJ Loaf

AGE 24

LOCATION Detroit

VIBE Fierce, half-crooned battle rap.

KILLER SONG The don’t-step-to-this-line-in-the-sand “Back Up.”

WHY SHE MATTERS

In a field of wannabes, DeJ is a female MC earning her stripes the old-school way: staring down established dudes (recent collaborators include Big Sean and Future) and laying down scene-stealing hooks (like on the Eminem-led posse cut “Detroit vs. Everybody”).



GRACE POTTER GOES POP

The soulful singer, 32, shares how Tina Turner (and a mop!) inspired her first solo record

Your past albums have been rooted in rock and soul, but *Midnight* has a more pop sound. What inspired that?

POTTER It’s got to do with growing up in the late ‘80s and early ‘90s. My mom would make play-lists and clean the house. The mop would become Tina Turner’s wig, which would become my hair. I still love sweeping and singing into the top of the mop. There’s an element of throwback in what I’m doing. From Lionel Richie to the Cars to the Animals, it’s all in there.

Is your backing group the Nocturnals still together?

They are still well within my touring act. The live show is always the thing. At the end of the day, I am a performer, and I’m built to be out on stage.

You’ve opened for rockers like Robert Plant and the Rolling Stones. What did you learn from those gigs?

Some of my all-time heroes! Robert Plant is one person I relate to on so many levels, because of the sensuousness of his performance. My job is to entertain, but if the audience can’t feel that same energy, it’s my job to pull it out of them, to give expertly crafted, well-oiled soul massages.

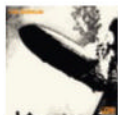
—Eric Renner Brown



Jimmy Page on Led Zeppelin's Heavenly Legacy

Will we ever see surviving Zeppelin members **Jimmy Page**, **Robert Plant**, and **John Paul Jones** together on stage again? "I don't think so, no," says Page, 71. That's the bad news. The good? All the band's studio albums have been remastered by Page and rereleased with bonus discs. (The group's last three reissues are out this month.) Below, the guitar icon talks us through the good times, bad times of the Led legend.

By Clark Collis



LED ZEPPELIN (1969)

"Robert came to my house and I went through the material: 'Babe I'm Gonna Leave You' and 'Dazed and Confused,' because the Yardbirds [Page's previous band] had done a version of that. He got the idea. I could tell what [drummer] John Bonham was capable of. [Bassist] John Paul Jones was a studio musician. The recording totaled up to about 30 hours. The term I would use is 'ruthless efficiency.'"

and record while we were on the road to get the energy. That whole middle section of 'Whole Lotta Love'—no one had ever done anything like that."



LED ZEPPELIN III (1970)

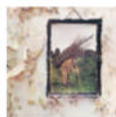
"We had some time off and went to this cottage [to write]. There was no electricity. The electricity was in the batteries of the cassette players—and what was generated between Robert and myself with the music. The emphasis was on the acoustic guitar. It got criticized, of course. Don't come to me and say, 'Where's 'Whole Lotta Love' on the third album?' It

▲ Robert Plant and Jimmy Page in 1975

▼ Page in 2015



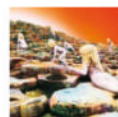
was on the second album, thank you very much."



LED ZEPPELIN IV (1971)

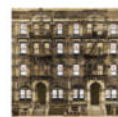
"I'd already got stuff—I had sections of 'Stairway to Heaven.' I wanted something which would accelerate in pace, which would start with a very fragile guitar in the style of Bach, and then introduce the electric 12-string, and then move through to the solo.

The band thought it was good, but you don't envisage it's going to have such a lasting quality."



HOUSES OF THE HOLY (1973)

"We did some recording at Mick Jagger's country estate, which was called Stargroves. We did things like 'D'yer Mak'er' there. It was this country house in the middle of lots of land. It was lovely."



PHYSICAL GRAFFITI (1975)

"I had the riff and the sort of cascade part of 'Kashmir.' Robert said, 'I've got some lyrics,' which was something he'd written during a visit to Morocco. I knew that was a milestone."



PRESENCE (1976)

"Robert has a car crash. His leg's in



LED ZEPPELIN II (1969)

"The master plan was to write stuff

plaster. The plan was for touring, but we weren't Dave Grohl. Robert said, 'I still want to make an album.' I would say it's really defiant. Robert is singing his heart out and the music is really superb. *Presence* is a guitar-driven album. I had a field day—that's all there is to it—on 'Achilles Last Stand.'"



IN THROUGH THE OUT DOOR (1979)

"John Paul Jones turns up with this *huge* organ made by Yamaha. Then, lo and behold, he has written some songs. It's like, 'Well, I never!' I don't know whether that was the result of the guitar album which preceded it."



CODA (1982)

"Coda was one that was sort of owing to the record company. [The group disbanded following the alcohol-related death of Bonham in 1980.] Between the recording of *Presence* and *In Through the Out Door*, there was a recording I did with John Bonham in Montreux. I said, 'We'll do a drum orchestra, like a samba school.' While we had lost John Bonham, the thing that hadn't been lost was this 24-track. I called it 'Bonzo's Montreux,' because that's it."



1995

Twenty years ago this week, **TLC** topped the Hot 100 with a very important water advisory, **Michael** and **Janet** got angry, and **Shaggy** went boom. By Leah Greenblatt

- 1 **TLC "Waterfalls"**
Things that happen when you go chasing waterfalls, according to TLC: intravenous drug use, HIV, bodies layin' cold in the gutter. The rivers and the lakes that you're used to don't look so shabby now, do they, kids? **A-**
- 2 **THE NOTORIOUS B.I.G. "One More Chance"**
Biggie is not only the client, he's the player president. So he knows what ladies appreciate: diamond necklaces, stretch Lexuses, and the best sampled bass line a minor 1983 DeBarge hit can provide. **A**
- 3 **MONICA "Don't Take It Personal (Just One of Dem Days)"**
Sometimes a girl gets in a mood, you know? Like an R&B Greta Garbo, Monica wants to be alone. And she just needs to put on a rayon vest and a newsboy cap and do her own damn thing until it passes. **B+**
- 4 **BOYZ II MEN "Water Runs Dry"**
Either a lovely preemptive-breakup ballad, or a crazy-prescient theme song for the California drought. Or both? Boyz II Climate Scientists! **A-**
- 5 **NICKI FRENCH "Total Eclipse of the Heart"**
Pretty much a total eclipse of originality, since French did nothing to Bonnie Tyler's '80s soft-pop epic except add hi-NRG synths and some unfortunate bangs. Bright eyes hears you, Nicki, he just doesn't want to turn around. **C-**
- 6 **BRYAN ADAMS "Have You Ever Really Loved a Woman?"**
Telling a woman you adore her and know she's the one? So nice! Telling her you "see your unborn children in her eyes"? Zodiac killers do that. **B**
- 7 **ALL-4-ONE "I Can Love You Like That"**
More sweet promises of fidelity and tenderness, delivered in four-part harmony and without all the unborn-baby talk. **B+**
- 8 **SHAGGY "Boombastic"**
An excellent lesson in Jamaican patois that is also basically a song-length Yelp review of Shaggy's own sexual prowess. Mr. Lovah-lovah swears he's "rated as the best," so go ahead and get in the Jacuzzi, baby girl. Four and a half stars! **A-**
- 9 **MICHAEL JACKSON AND JANET JACKSON "Scream"**
Back when the phrase "power siblings" promised more than a Derek and Julianne Hough dance-off, Michael and Janet made this furious cri de coeur—then shot an insanely elaborate \$7 million video for it, because they could. **A**
- 10 **BLUES TRAVELER "Run-Around"**
"Because who doesn't love manic poetry-slam talk-singing and endless harmonica solos?" said the ex-boyfriend who let your Tamagotchi die and then broke up with you at a Better Than Ezra show. **B-**

Books

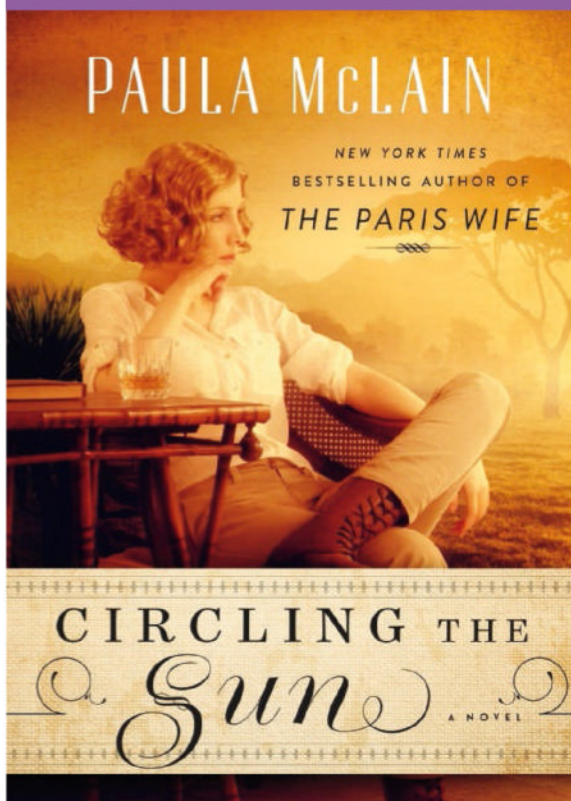
EDITED BY **TINA JORDAN** @EWTinaJordan

▶ BETWEEN THE LINES

Leaf her alone Trimming the 30-foot(!) hedges at J.K.

Rowling's Edinburgh estate led to traffic chaos. **Paper cuts**

Celebs like David Letterman and Jerry Seinfeld asked S&S to remove their blurbs from Mark Whitaker's recent *Cosby* bio.



“
LIKE ITS
HIGH-FLYING
SUBJECT, *SUN*
IS AUDACIOUS
AND GLAMOROUS
AND HARD
NOT TO BE
DRAWN IN BY.”

the 20th century, though this one stands very much on her own: Beryl Markham, a pioneering aviator and adventurer who, McLain notes in *Sun*'s postscript, “would have fit perfectly into Hemingway’s muscular fiction if he had been able to write strong, unflinching women as well as he did men.” (In fact they did cross paths, and he even admitted that her 1942 memoir *West With the Night* made him feel like “simply a carpenter with words.”)

Markham was born in England in 1902 and moved to Kenya as a toddler, where she was largely left to raise herself after her homesick mother returned to London. Her free-range childhood and fierce independence—she became the country’s first certified female racehorse trainer before her 19th birthday—defied almost every expectation of the era’s well-bred young women, and it would be easy to paint her as a poster girl for protofeminism swashbuckling her way across the continent like some kind of sexy, self-realized lady Zorro. Markham’s freedom had limits, though, even in an expat community where affairs were “as de rigueur for colonists as quinine tablets for fever.” Her accomplishments were often eclipsed by the attention paid to her romantic conquests—which included a British prince and Denys Finch Hatton, the big-game hunter immortalized in Isak Dinesen’s *Out of Africa*—and she suffered for it. McLain makes the novel’s time and place come alive in long, lyrical passages, and she takes care to humanize her muse, tracing how much her mother’s abandonment damaged her and drove her ambitions. Like its high-flying subject, *Sun* is audacious and glamorous and hard not to be drawn in by. Beryl Markham may have married more than once, but she was nobody’s wife. **A-E C A**

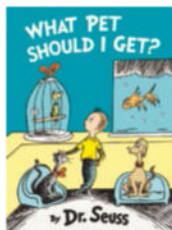
Circling the Sun

BY	PAGES	GENRE	REVIEW BY
Paula McLain	357	Fiction	Leah Greenblatt @Leahbats



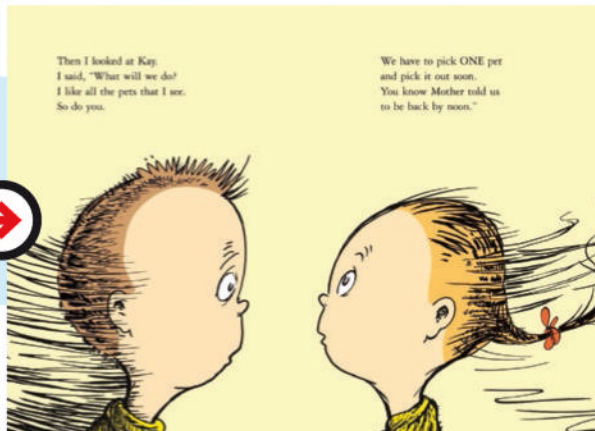
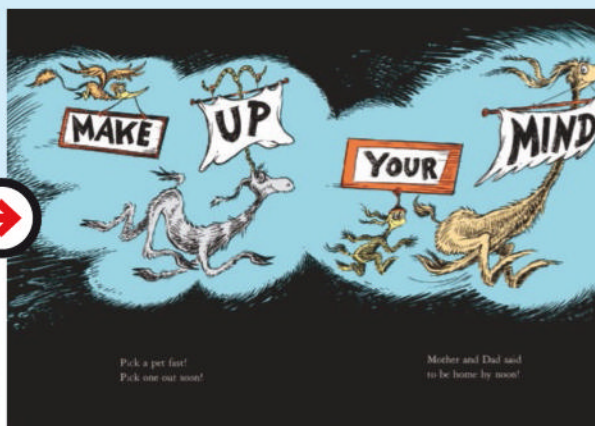
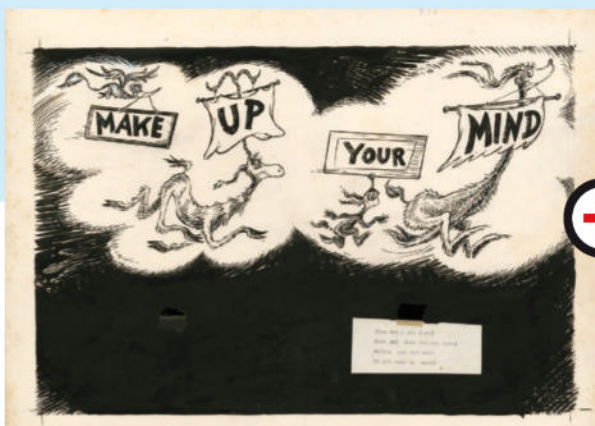
BEHIND EVERY GREAT man is a woman no one ever bothered to write a book about. Or enough of them, at least, that Paula McLain could easily pluck one from history’s footnotes, as she did with her phenomenally popular 2011 novel, *The Paris Wife*. By telling the tale of Ernest Hemingway’s messy, passionate first marriage from his previously unsung spouse’s point of view, McLain created a fresh sort of fiction-biography hybrid. In *Circling the Sun*, she pulls another overlooked name from the dusty stacks of

OPENING LINE “Before Kenya was Kenya, when it was millions of years old and yet still somehow new, the name belonged only to our most magnificent mountain.”



FOUND IN A BOX, A SEUSS DISCOVERY ROCKS

Call it literary archaeology: Dr. Seuss' widow, sifting through some of his papers, happened upon a manuscript she'd never seen before. Now, more than 50 years after it was written, ***What Pet Should I Get?*** is finally being published. **By Isabella Biedenharn**



IN OCTOBER 2013, Random House art director Cathy Goldsmith got a phone call. There was “a box full of something” at the home of the late Theodor Geisel—a.k.a. Dr. Seuss—in La Jolla, Calif., and his widow Audrey thought Goldsmith might like to see it. “I went flying down the hall to my boss’ office and said, ‘They found something they want us to look at! We need to go to California!’” Goldsmith says. “We didn’t know what we were going to look at.... They don’t call like that very often.”

It turned out to be a nearly complete manuscript, written and illustrated, of a never-before-seen book. *What Pet Should I Get?*, out July 28, follows a brother and sister through the titular decision, from cats and dogs to fantastic Seussical creatures like the Yent (it sleeps under a tent). Goldsmith, who worked with Ted, as she calls him, on his last five books, is a veritable Seuss scholar. She was able to date the *What Pet* artwork to between 1958 and 1962 by comparing it with his previous work. “First of all,

the boy and the girl are absolutely, categorically the same two children we see in *One Fish Two Fish*,” she explains. “Those kids don’t appear anywhere else in his work. A couple of years later, his humans are starting to be looser and look a little different. In my mind, that says these two books were drawn very close together.” Another clue: The story is more narrative (as is earlier work, like *The Cat in the Hat*) than it is episodic (as is later work, like *Dr. Seuss’s ABC*). Coloring the art was the next step. Goldsmith says

Dr. Seuss was very particular about his hues. He labeled every drawing with specific tones, like a paint-by-number, to be filled in by the art department. In his mid-century work, Seuss didn’t use many mixed colors, such as brown, so Goldsmith scaled them back here, giving the book a retro but familiar feel. “He was a genius. He meant a tremendous amount, not only to the industry but to me personally,” she says. “So I feel an intense obligation to honor that and to get it right.”

QUICK TAKES

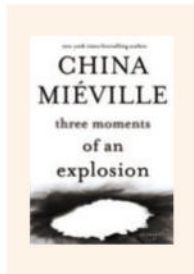


Days of Awe
LAUREN FOX
Novel

At 41, Isabel's relationships are eroding: Her best friend has died; her daughter has precociously discovered teen angst; her marriage is in that state of limbo known as a trial separation. Fox's third novel can be uneven, jumping between past and present without devoting enough attention to either. But her tone creates an easy intimacy, and she knows how to turn a phrase. (On holding a grudge: "Some details you keep to yourself; you polish them up in private, smooth, shiny jewels of resentment that you save for when you might need them.") And her characters are undeniably human. Isabel is messy and imperfect, frustrating yet likable. Nominally an exploration of love and friendship, this book is more an autopsy that examines the ways in which both can devolve. **B-**

—Maya Stanton

E C

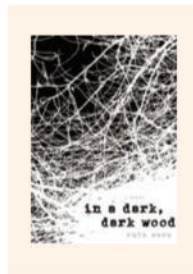


Three Moments of an Explosion
CHINA MIÉVILLE
Short Stories

In novels like *Perdido Street Station*, *Embassytown*, and *The City & the City*, Miéville infused the horror and fantasy genres with fresh ideas, characters, and concepts. Some of the details from those books (such as the island of mosquito people) felt vibrant enough to support their own narratives. Now, with his first book of short stories, Miéville finally has room to let his craziest ideas flourish. *Three Moments of an Explosion* is a book filled with fabulous oddities: therapists who assassinate the people who are bad influences on their patients; urban explorers who take quantum MDMA to parkour through a time-frozen, mid-demolition building. A few of the stories fall flat, but even in those, it's still a joy to watch Miéville's freakishly creative mind fire away. **B**

—Christian Holub

E

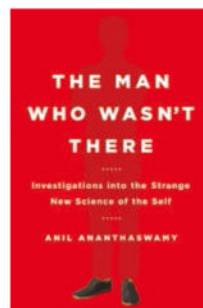


In a Dark, Dark Wood
RUTH WARE
Novel

Not long into this story involving a gun and a bachelorette party (or as Brits like Ware call it, a "hen do"), it's apparent someone is going to die. And if you're like me, you'll find it almost impossible to put this twisting, electrifying debut down until you figure out why. Crime writer Leonora Shaw lives a solitary, routine life, but she can't resist an invitation to her old friend Clare's hen do, held in a glass-walled house surrounded on all sides by forest. Soon Leonora wakes up in a hospital, bloodied and hurting; as she comes to, she thinks, "What have I done?" We relive the party as Leonora tries to remember what happened. Nothing about the plot is particularly shocking, but its foggy atmosphere and chilling revelations will leave you breathless. **A-**

—Isabella Biedenharn

E C A



You've Got What!?

Anil Ananthaswamy's exploration of the human "self" is a blazingly original excursion through the brain—as well as a fascinating catalog of bizarre disorders

Cotard's delusion

► **DEFINITION** The belief that one is dead or that "various body parts or organs are missing or putrefying, feelings of guilt, feelings of being damned or condemned, and paradoxically, even feelings of immortality."

Body Integrity Identity Disorder

► **DEFINITION** An all-consuming desire to amputate a limb. When those who suffer from BIID "envision themselves as whole and complete, the image does not include parts of their limbs."

Ecstatic seizures

► **DEFINITION** Seizures marked by feelings of increased awareness, a sense of physical well-being, and immense joy; often triggered by something pleasant. Dostoyevsky reportedly had them; scientists speculate that some people who claim they had mystical experiences actually had ecstatic seizures.

Doppelgänger experience

► **DEFINITION** Hallucinating one's visual double. "One of the most cited accounts in the medical literature of the doppelgänger experience is of a young man who jumped off a 4-story building to reconcile his self with his body."





have KINDLE will TRAVEL

@KDKUIPER, BANGKOK | Amazon asked if I'd bring the Kindle Paperwhite on my trip to Thailand. After wandering the crowded streets of Bangkok, I found my way to the floating market on the Chao Phraya river and got lost in the Sonchai Jitpleecheep series.

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other time, for that matter



A photograph of three people at a formal event. On the left is George W. Bush, wearing a tuxedo and bow tie. In the center is Michelle Obama, wearing a white dress with a red feather. On the right is Bill Clinton, wearing a tuxedo and tie. They are all smiling.

ED HELMS CHRISTINA APPLEGATE
VACATION
 CHEVY CHASE MICHAEL MINDES
 WHAT COULD GO WRONG? JULY 29



VidCon:
(n) *['vid-kən]*
A convention of
teens who hold
your precious
digital future in

A photograph of Barack Obama speaking at a podium during a formal event. He is wearing a dark suit and a bow tie. To his left, a man in a dark suit is gesturing dramatically with his hands, appearing to be in the middle of a performance or speech. The background is a light-colored curtain.

A group of 14 models, both men and women, are posed in a studio setting with a light blue background. They are wearing a variety of clothing items, including dresses, blouses, and trousers, in different colors and styles. Some are standing, some are sitting, and some are kneeling. The models are arranged in a group, with some in the foreground and others in the background. The overall mood is professional and fashion-oriented.





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